# THE DUKE YEARBOOK

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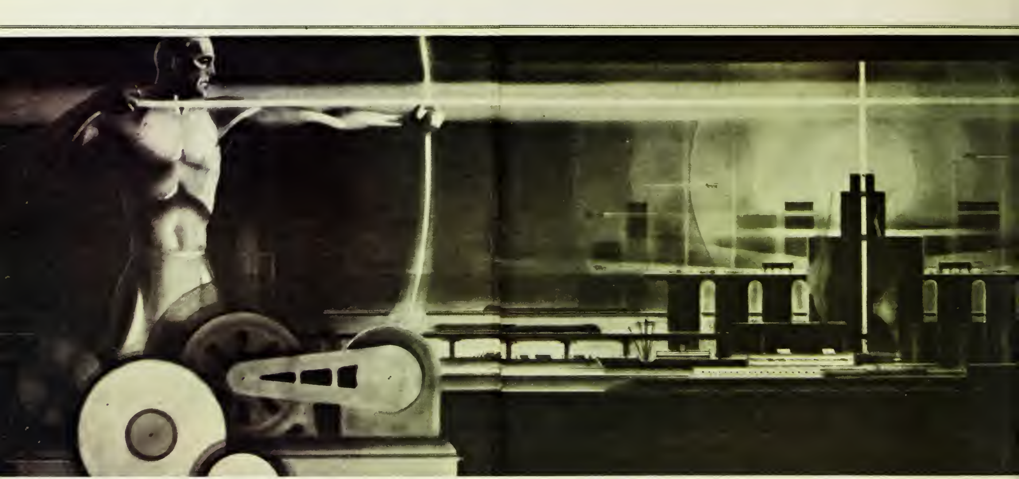
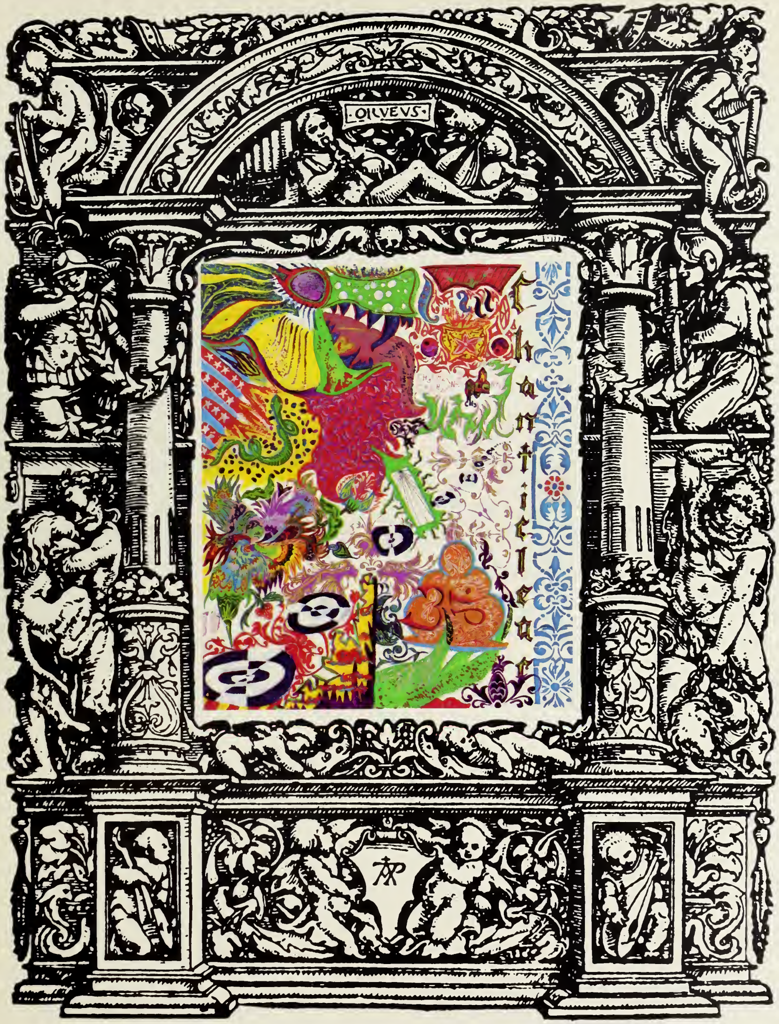
# CHANTICLEER

(1933 Duke *Chanticleer*)



(1934 Duke *Chanticleer* )


·OIVEVS·
Chanticleer

(1972 Duke *Chanticleer* )

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# apologia

Gentle Reader, we ask thy blessings and thy patience. It has been our intention to present, simply and directly, without offense to Eye or Mind, the sum of our experience at this august Institution. To this end hundreds have labored mightily: Editors, Sub-editors, Taskmasters, Specialists and Flunkies of all description. And yet all this work would have been in vain, utter vain, if not based upon the firmest of Moral Foundations, which can be the only ultimate justification for such an Enterprise. Therefore we beg forgiveness for any unwonted Frivolity, or Lapse into Bad Taste, or Ribaldry, that might better have been left unattempted. For our Intentions have always been the best; and it is not our fault that the very Nature of the Photographic Medium compels us to record Reality as It Really Happens, however gross or crass. Believe us, we have made every attempt to restrain the coarser elements among us, with their Mocking Gibes and Cynical Attitudes (truthfully, we cannot understand why *anyone* would desire to disparage this great gift, this College Education, for which eternal Gratefulness is the only due); however, they are distinguished by their Perpetual Energy and Mischievousness, which make it quite a strain to keep up with their Wiles; besides, our Wit is short.

We who are about to die salute you.

*"Consistency is the last resort of the unimaginative." -J. Katz*

# letters

Dear Chanticleer: Damndest thing. I'm walking down the street not bothering a soul when all of a sudden I come to a fork in the road. The one road goes past this nice looking babe, see, with golden castles, white chargers, and unlimited credit at Boomingdale's, and the other road winds around this spaced-looking chick who looks like something the cat drug in. So I say to myself, any half-ass can see this is a set-up, right? So what do I do? I don't take neither road. I turn around and cut out. Well, gotta run now. All the best.
Hermann Hesse
Newark, N.J.

Dear Chanticleer: Big Fat Deal.
National Lampoon
New York, N.Y.

Dear Chanticleer: Likewise.
Reader's Digest
New York, N.Y.

Dear Chanticleer: I understand from a friend of mine that you're going to have a fake letters section just like the one in the National Lampoon — you know — that magazine that's put out by those nice boys from Harvard? Well, I mean, plagiarism is one thing, but you guys aren't even funny. Why don't you go back to your hogback and grits and leave the satire to more sophisticated minds?
Lester Maddox
Atlanta, Ga.

Dear Chanticleer: It takes more than luck to get yourself a first-rate Christmas tree. Sometimes you have to hike through the woods for three hours or more until you find the right one. It should be small enough to be carried easily, yet it should be large enough to sustain itself through the holiday season indoors. It's not easy work, but the wise forester takes along some friends and makes an all-day outing of it. As for myself, I can remember years when we'd come straggling back to Grandmother's house, all rosy-checked and with a beautiful, thick tree dragging behind us.
Douglas Knight
New York, N.Y.

Dear Chanticleer:
Poems are made by fools like me,
But only God can make a tree.
Wally Cronkite
New York, N.Y.

Dear Chanticleer:
The worms crawl in, the worms crawl out,
The worms play pinochle on your snout.
J. Edgar Hoover
Newark, N.J.

Dear Chanticleer: Now that you're nearing the end of your stay at DUKE UNIVERSITY in DURHAM, N.C., you're probably doing a lot of thinking about what the future holds in store for you. May we suggest that you include the United States Navy in your plans? As you are no doubt aware, the Navy has done a lot of overhauling of itself in order to adjust itself to the demanding realities of a modern world. Improved food, less severe disciplinary actions, and fewer officers that will interfere with your personal life. Why not give us a try? We're anxious to have the kind of material that only you, as a college graduate, can supply. We look forward to hearing from you.
Nathaniel Bligh, Capt.
Recruiting Officer

Dear Chanticleer: Aren't you the people that published that outasite blue double paperback a few years ago? Well, this is to let you know that the wife and I can't stop laughing every time we look through it. A million laughs. We think you're all great. Keep up the good work.
A. Berlin
Durham, N.C.

Dear Chanticleer: Bunch of goddam crap.
R. Karpinos
Durham, N.C.

Dear Chanticleer: Have you ever gone up in one of those big babies? You take em up to about 40,000 feet and then when you're ready to move you drop below the cloud cover, lay those eggs, and hightail it the hell out of there.
Antoine de Sainte-Exupery
Newark, N.J.

Dear Chanticleer: The little woman and I went to a movie the other night, and what do you think? Naked bodies all over the screen. I said to Martha that we must be in the wrong place, so we went out to the box office to get our money back and what do you suppose? The girl behind the window gives us this dirty look and says to us, "Bullshit!" like we were some kind of bums off the street. That's the way they talk, y'know. If this is the way people are behaving nowadays, then you can have it.
Ralph Ginzberg
New York, N.Y.

Dear Chanticleer: As I write this, time is growing increasingly short for me. I have no idea how long my mind will remain intact. The situation is this: I awoke this morning to discover that my physical form had altered to that of a large, hard-shelled bug of some sort. Feelers, wings, the works. I don't dare step outside for fear that my disgusting shape will throw the community into a panic. You are my only hope — I haven't the courage to perform the necessary task. You must contact the Orkin Pest Control Corporation at once, and tell them that they must make every effort to — but wait a minute — maybe you'd better forget that and call the boys at the sewage plant and have them send over a truckload of their grade-A stuff since I plan to make myself comfortable here, until the mothership arrives.
Gregor Samsa
Bronx, N.Y.

Dear Chanticleer: Hypocrite lecteur! Mon Semblable! Mon frère!
Duke Chronicle

(Editor's Note: For those of you who haven't guessed by now, the preceding letters were humorous in intent and not written by those persons to whom they are ascribed.)

*The Duke Chanticleer*
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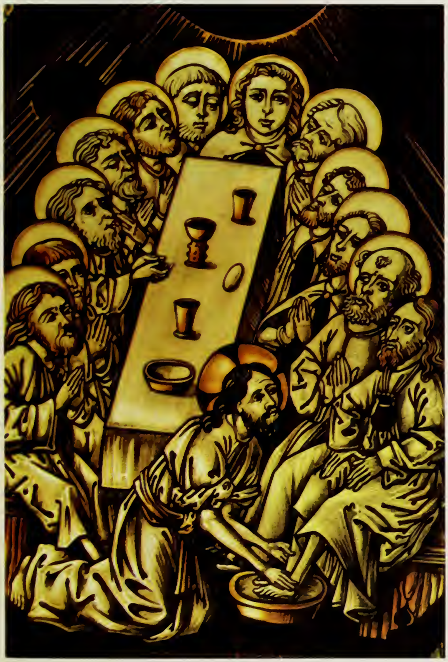
"When from a long-distant past
nothing subsists, after the people
are dead, after the things are broken
and scattered still, alone, more fragile,
but with more vitality, more unsubstantial,
more persistent, more faithful, the smell
and taste of things remain poised a long
time, like souls, ready to remind us,
waiting, hoping for their moment, amid
the ruins of all the rest; and bear
unfaltering, in the tiny and almost
impalpable drop of their essence, the
vast structure of recollection."

—Marcel Proust
*Remembrance of Things Past*



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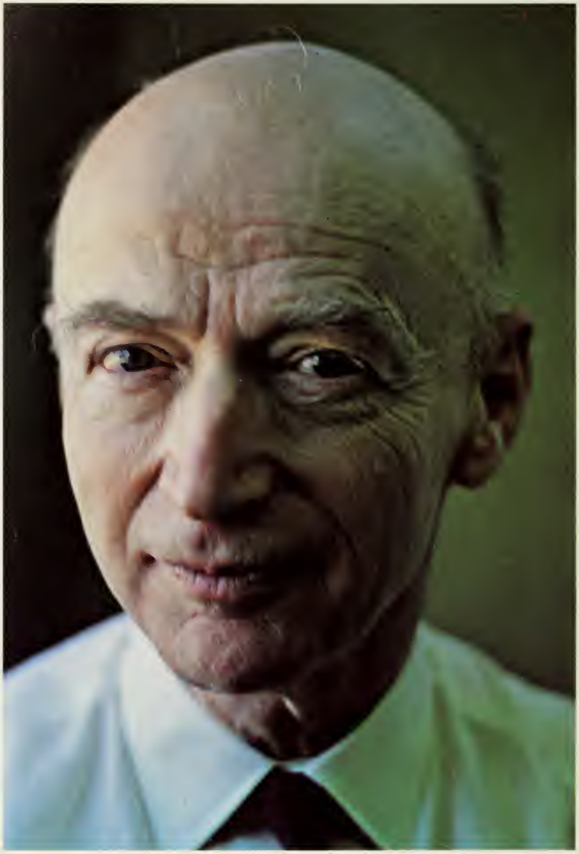
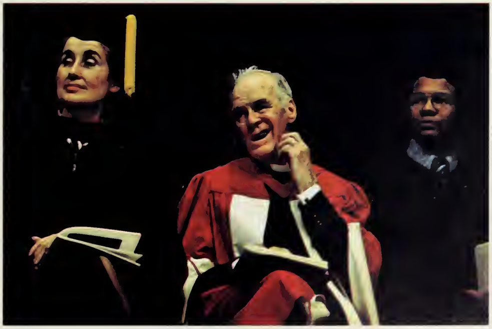
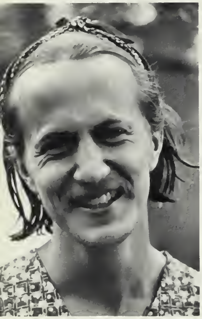
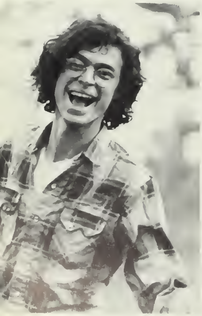


Professor Harold Parker, History

Greaser John, from Chicago







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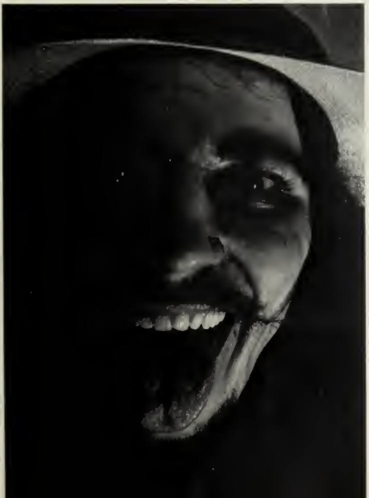
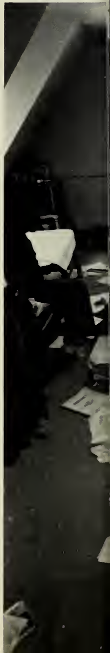
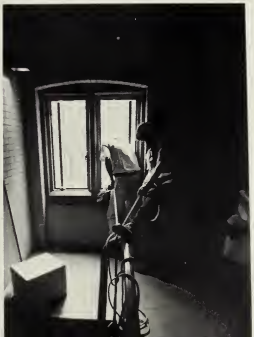


# here's where WE live . . .





—Toto, I don't think this is Kansas.

# . . . and here's where HE lives.

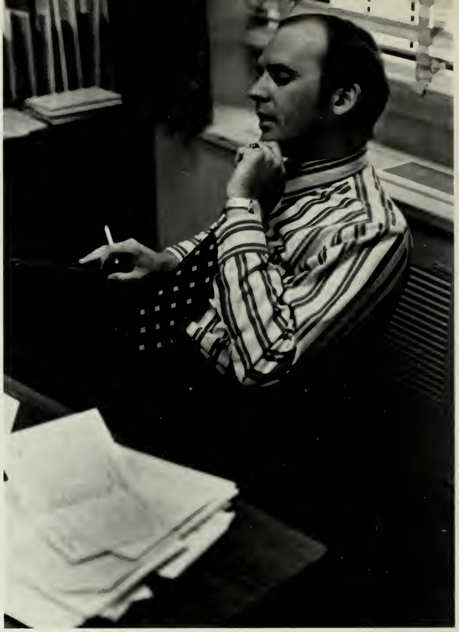
The home of President Terry Sanford

*Chanticleer*. You want to start off with the Pegram thing?

Dean Cox. Well, we had agreed last year among the people involved with the housing business that we were going to have to close the dormitories for security reasons, not only for the students but also for our own property, because as you know we've already had ten thousand dollars worth of furniture stolen. So I had a couple of students come in and asked what they were doing over the Spring holidays and they said they were staying here. And I said, "You know that the dorms are going to be closed?" "No, we don't know they're going to be closed." So I just started asking students who came in, "Did you realize . . .?" "Well, no." And then I'd open up the calendar and say, "Well, you see its announced that they are going to be closed." So I called Paula Phillips and Ella Jean Shore. They said obviously we have some kind of problem here because the students obviously have not read the calendar and seen that the dorms are going to be closed, so this is when we got out the questionnaire which asked the students "How many of you plan to stay during the Spring Break? How many would prefer the dorms to be closed?" We had about 200 out of all the men who responded (which was about eight or nine hundred) who said they would be staying for part of the holiday but not all of it. And then three to one voted in favor of closing the dormitories totally, to lock them up. So then we started getting the petitions — very late. It was — I went over there Wednesday before the Saturday that the dorms were to close at Spring and talked to what wound up to be about 100 to 150 students. I explained this, but there was just an obvious disagreement . . . and they asked me at that time, "What would you do if we decided to offer a threat of some kind?" And we just said that we would — That I was unable to make a contract with a man who I know from the past is unable to keep it. This is what we did. And on the day of the closing a couple of people from the housing office just walked over to close up the building, and they remained so they got their letters.

*Chanticleer* : But you didn't actually try to force them out of there?

Dean Cox: No. Nobody was arrested. Nobody was . . . forced out. . . . You know it's a shame that we can't have the *esprit de corps* that develops in a good freshman house — and just keep that house as a house for the remaining four years. In fact, that was the reaction of every one of the dormitories I had, that they wanted to stay together as a group. But the numbers game is such that you really can't do that, because we need every one of those freshmen spaces to house incoming freshmen. I had one house that to the very last day they wanted to stay together. All those who had joined fraternities, other independent houses, off campus, they were doing to drop all affiliations just to stay together. That was house G, 65-66 . . . 66-67.



*Chanticleer* : Do you find that you're sometimes sort of back up against the wall in the administration, or sometimes do you find yourself on the students' side?

Dean Cox: Both of those, obviously. The Pegram issue was obviously against the students, students against the administrator. But, by and large, this office comes across many times as an ombudsman type. You know, most requests for changes residentially come through here, and renovation changes. So much of my time is taken that it's nigh on to impossible to try to get an appointment with me. Like there're ten students coming in this afternoon.

***Chanticleer*** : How do you fit in to the residential life of kids here?

Mrs. Bushman: Well, I handle their room assignments. I've been on housing . . . about nine years, since the dean of men's office took over a function to do with housing. Before it was all done by a housing management and it was a business function. There was no relationship between the living groups and signing up for a room. There weren't any living groups except fraternities. But as we started to develop the cross sectional houses, and found that in order to build these houses, so that they'd be a good group, the room assignments needed to be done in conjunction with the student leaders of these groups, and therefore it was changed. The set-up was that the dean of men's office would handle the sign-up for the rooms and the housing management would merely handle the business end of the buildings, making the charges for the bursar to do the billing.

Well, any student who has a housing problem comes to see me. We try to work out individual problems. To me, the more important part of our function is taking care of the individual and his problem and, with it, cooperating with the houses too. But I have to worry about the two hundred guys on the waiting list and they're important to me. I get really attached to my independent independents. Before I finally get them assigned, I get very well acquainted with them.

***Chanticleer*** : What will happen with the rooms of the Pegram people that stayed over spring break?

Mrs. Bushman: They lost their place on the roster. (pause) Um actually of the twenty-four guys, there were only eleven of them that planned to be in the house. So, a good many of them had decided that they were going to live off campus before they did that.

***Chanticleer*** : You're just following the policy that Dean Cox made, right?

Mrs. Bushman: Yeah, right . . . umhm . . .

***Chanticleer*** : Is that what you used as your guide line?

Mrs. Bushman: I would agree that when someone breaks their contract, you can't renew the contract, no matter what the reason is. If I were renting property, I sure wouldn't renew a contract with someone who busted it. (laughs)

. . . Mrs. Whitford does the freshmen room assignments mostly. She sorts them out according to the state they come from and has little stacks all around the conference table, North Carolina and New York, New Jersey and so forth. And then as she builds a house, she tries to match the people according to what their interests are as roommates. But she also tries as she goes along to get people from different parts of the country into a house, especially in the freshman houses. You don't have to worry about it in your cross-sectionals because you just develop a cross-section in there pretty much on its own. But in the all-freshmen houses, if you just took it in order, you could conceivably get a house full of New York boys or North Carolina boys, and this is not nearly as interesting to the kids. It's good experience for them to meet all kinds and I think that's why a lot of people come to Duke, to get in a school that has a cross-section of people. I know that's the reason I came here. I wanted to get to a different part of the country and meet different people than I knew up in Yankee Vermont.

We look at this office, at least I do, as the home away from home for the kids, and I hope they feel that way about it. That's the impression we try to make, and I hope we succeed. I think we do. I started working for Dean *Robert* Cox, and for me there's nobody that's ever been finer than him. And his whole attitude was help the individual student that comes to Duke to be a better man when he leaves.

# the federation: why?

Just before freshman orientation I received an official-sounding letter from the president of my prospective dorm welcoming me to the house and extolling the illustrious history of the dorm, which included being named the "outstanding Independent House". When I arrived at Duke I was again welcomed by the president, resident fellow and the "men" of the house. During freshman orientation I was informed of the regulations on when and under what conditions "female guests" were allowed in the dorm. For the benefit of those who are unaware of the fact, men's dorms used to have open-opens: women were only allowed in the dorms for certain hours and the doors of the rooms where the female guests were had to be kept open. At the first house meeting an extensive and expensive social schedule was presented for the house's approval. The upperclassmen expressed their approval and the freshmen followed their example. However, few of the freshmen met or got to know any girls; few got dates and went to the parties. The freshmen were not alone, though most of the upperclassmen were having the same experience.

The isolation of the two campuses and formal setting around which one met girls was generally disapproved of. The dissatisfaction with the system as a whole led the house to vote to abolish its selectivity system. Later twenty-four hour open-opens were introduced, as they were in many other houses.

These changes were minor, though, and did not attack the major problems, the physical and organizational isolation between the men and women that hindered the possibilities of them meeting and getting to know one another. The second semester of my sophomore year a new living-group organization was introduced at Duke, the federation. It was an experiment that was designed to attack the isolation between the two campuses. The federation was to be a living group composed of both men and women. However, no real group identity ever developed and little significant change took place.

Last year the Residential Life Committee felt that to create a true federation men must be moved to East campus and women to West. Geographical contiguity was a necessity for a federation—having to ride a bus to see the other members of your living-group was hardly conducive to identifying with a federation, to put it mildly. Although everyone was happy that women were coming to West, not so many were willing to move to East. Most of the house members were not very enthralled about vacating newly renovated dorms to move to the ones on East, including myself.

Nevertheless, this fall found me staring out at Georgian in lieu of Gothic architecture. I found life on East campus to be considerably more pleasurable than on West. The campus was serene and had thick green grass: it was simply a prettier campus, and it provided an opportunity to meet more girls. Not only that, but the first meeting of the Baldwin Federation was a great success. There were volunteers to work on all the committees, and activities such as a freshmen dance, a beach weekend, intramural sports and dorm courses were organized. Everyone was enthusiastic and it appeared that the federation was to be the panacea for all the social problems at Duke.

As the semester progressed it became apparent that this was not the case. Although it carried out its planned activities, most people lost their original enthusiasm and participation lagged. The federation was not a real living-group. It had no real identity. Most of the decisions of what the federation was going to do were made without the knowledge of most of the members. There was little participation by the individual.

But I would not say that the federation is a failure; it simply has not realized its potential. The federation has allowed people to meet and get to know each other. It has broken down the physical barriers between East and West campuses, but as of this moment the individuals within the federation do not identify with it. The federation is not a panacea for the social problems at Duke. It requires work and participation by the individuals within it to become a viable living-group. The federation concept is the most constructive idea in bettering the residential life at Duke since I have been here; it has not been a total success but that does not mean we should give up on it.

*Chanticleer*: When did you first hear about Baldwin Federation and what impressions did you form at that time?

Anonymous Student: Last summer I was offered a choice — freshman house, independent dormitory, or cross-sectional federation. The last one would look good on my transcript so I marked the appropriate box.

*Chanticleer*: You live in a fraternity section. Has this been worthwhile?

Anonymous Student: Yes. It took me a while to figure out why they weren't throwing bottles at each other, but then I realized that by inhaling from one end of the hall to the other I could detect which group smoked the better dope.

*Chanticleer*: Did this influence your fraternity preference?

Anonymous Student: Somewhat.

*Chanticleer*: How do you evaluate fraternities within a federation context?

Anonymous Student: There are two possibilities. The first is that fraternities and their functions may detract from the related atmosphere which the federation is trying to develop. Fraternity parties are considered more prestigious and draw people away from the less elaborate federation gigs. On the other hand, the federation has thrown several widely divergent groups into close proximity of each other, and this could be a good thing.

*Chanticleer*: How so?

Anonymous Student: There have been some epiphanies — "nurds drink, jocks think". Things like that.

*Chanticleer*: So the federation has provided a positive living-learning experience?

Anonymous Student: That's what The Bulletin calls it, I suppose. Well, it's not like the girls sit in their windows and wink at you, but it's definitely better than West.

*Chanticleer*: I'm convinced. Do you miss the late hours of the Cambridge Inn?

Anonymous Student: Not really. We just get hungry an hour earlier. While the Dope Shop is open.

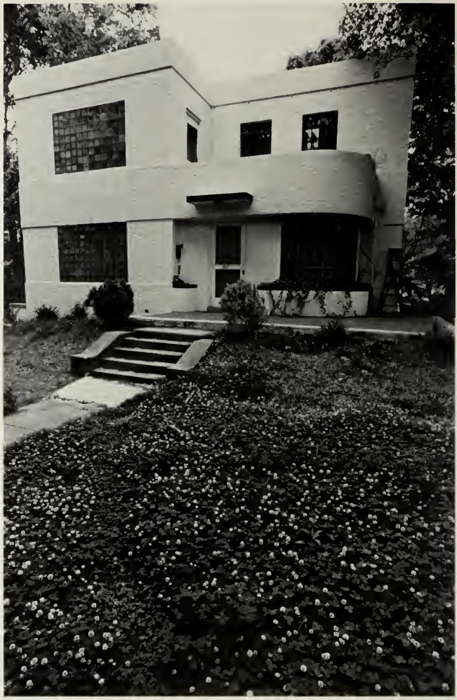
*Chanticleer*: What about having your classes on West?

Anonymous Student: They're easier to cut, but when I do go over I have to invent reasons to stay, so I've met a lot of people just by wandering around between classes.

*Chanticleer*: Do you miss the urinals?

Anonymous Student: No, toilets are easier to puke in.

*Chanticleer*: It sounds idyllic.



When we got back to school in September, we got the news. AΔΠ has a house! It's an ugly house, rather like a Frank Lloyd Wright nightmare, but it's big and comfortable, and best of all, 100% ours. It's a place to go when the grey gothic gargoyles become unbearable. It's a place with one sink, one toilet, and one bathtub in the bathroom . . . a place where people become individuals, not cubicles off a main hall. It's a place to go play bridge when you don't have a date, or make lasagna when you do. It's a place just to be friends.

## OMEGA HOUSE — SOME CONCLUSIONS

- A successful commune resembles a closeknit egalitarian family.
- In most such communes the members are committed to a common ideal beyond community itself.
- The costs are time, work, and committment: a price too high for most.
- A group forming a commune should be clear on why they are coming together and on how great a committment they will make.
- Communes require giving and sharing; those who play low-pot games are wasting their time in a commune.
- Responsible anarchy is a fine ideal, but while this ability is developing only a "KP" list will get everything done.
- Failure to meet expectations breeds guilt, which breeds impotence, which leads to more failure. If you don't like yourself, you probably won't like being in a commune.
- Martyrs and silent sufferers eventually blow up.
- Communes tend to amplify, rather than cure, most hang-ups.

## A MINORITY REPORT BY STEVE WOODALL

Admitting that I am as much, or perhaps more, of a culprit as the rest of Omega West, I feel it only appropriate that I resume one more time my role as "Mr. Negative", chief critic, and floor mopper. I tend to be critical of half-assed ideals, preferring no ideals to ill-conceived or ill-performed ones.

The overwhelming impression that I have as I leave Omega House is how very ill-prepared students at Duke (and perhaps everywhere else) are to deal with what I feel should be called REALITY. An ideal which supposedly motivates O.H. is a respect for human life and, as a consequence, a desire to support each other during moments of joy, struggle, and, most importantly, sorrow. I find that the group is able to give support only in the first of these instances. In other words, everybody loves a winner. The point is not that I expect things to be different, but that each person should know himself well enough to know whether or not he can offer more than a fair-weather friendship.

And, secondly, let me make public my gut-level rejection of the fraternity/sorority style of life. Having done that, I must reject this year's Omega West. My main objection is the pressure that can arise from any such group to change the behavior of certain individuals in the group. Individual freedom was stressed — community was what we were supposed to be about. Neither became realities, because this very duality became a tool with which individuals could manipulate the rest of the group to achieve personal desires which had been brought with them. Whether it is an advantage or a burden I don't know for sure, but at any rate, the only common denominator we had as a group was our Duke education. Our heterogeneity not only kept us from becoming a community, but led some of us into over-reacting and rebelling against the false ideals of community itself.

And, thirdly, I am resentful of the facade that our group tried to erect for Duke and Durham, one pretending that we had placed ourselves closer to the day-to-day realities encountered in the outside world, that we had established a kinship with Mr. Natural, or, even better, the working class. But we had never escaped from the ivory tower: the inanity of assuming that problems would disappear by simply sitting down and discussing them was barely perceived; money for us seemingly did grow on trees, for we had the best of everything. In short, we were to be envied, not for what we did, but for what was so lavishly given to us, no strings attached. A dream. Not a bad dream, but nonetheless, a dream.

The characters of any great play are geniuses in the words they speak and actions they perform. In an art form which must exist through the proper balance of language, movement, and physical presence, it is the characters within the actors on stage, who are the focus of attention. It is they who must necessarily understand the implications of their physical situation — the stage — and their verbal and poetic situation — the text — and assume the role of the arbitrator for both by being the spokesman for each. When the balance is off the result is an evening spent either listening to someone as if reading a rather long poem or else sitting and watching people walk around a very nice stage for two hours or so.

For the longest time I used to think that people who thought of the theatre as a source of entertainment were crude, immoral, and not to be taken seriously. "If people want to be entertained," I said to myself, "Why don't they go to something that's supposed to be entertaining, like a John Wayne movie?"

When I finally realized that John Wayne movies had a whole lot more to them besides an entertainment factor, I got terribly depressed.

"Okay!" I said. (Or words to that effect) "Isn't there any place where these entertainment-obsessed people can go and leave me alone in artsy-craftsy peace?"

"No!" screamed the flowers.

"No!" screamed the trees.

"No!" screamed the dust.

The telephone rang. I answered.

"Hello?" I said.

"No!" screamed the operator.

"No need to shout," I said, calmly replacing the receiver.

But they were right. After all, circuses are entertaining and meaningful, and there are theaters of war. Entertainment usually implies involvement. And involvement is you and me and the kids down the block.

*Waiting For Godot* is two acts long and in that time nothing really happens. There are only five characters, and a tree for a set. The apparent simplicity of the play appealed to me and I thought there would be few things to worry about.

When I was younger, I decided I wanted to learn to play the trumpet because, unlike the other instruments, there were so few buttons to push. Miles Davis would have died.

I began directing *Waiting For Godot* with no unified plan in mind. I had only the conviction that it was the most tremendous play I had ever read and that surely everyone who had ever read it would be moved in the same way and would visualize the same settings and movements I visualized and that any interpretation I had in mind had probably occurred to someone else first and so why did I even bother?

As rehearsals progressed I took to sleeping into the late mornings and early afternoons, and I only did things that would secure my well-being and comfort.

It is opening night, and I hate having to put on make-up.

It is my play. *My* play. If it succeeds people will smile at me and say hello as I pass them in the hall. If it is terrible everyone including my parents will laugh at me behind my back, ruining my life.

I love reading reviews, especially if I am somehow mentioned, and especially if something nice is said.

Betty Hodges' review is the first to appear, in the *Durham Morning Herald*. She doesn't say anything that makes any sense to me, but it is well-written, bless her heart.

Bill Hardy says something nice in a Chapel Hill paper. We are friends and I am pleased with the compliment.

Peter McNamara, who writes for the *Anvil*, doesn't particularly like the show. The things that he doesn't like, however, are not the same things that I think were wrong, but I believe him to be the best of the lot of local theatre critics, and I respect his opinion. For some reason, his reviews never appear until two or three weeks after the closing night of a show. Emotions recollected in tranquility, I guess.

I tell my tech crew that I can't bear to help them tear down the set because I have gotten too used to it and it would be like tearing out a part of me. Actually, I just want to go home and go to bed. I do.

—Doug Lovett

# joe college

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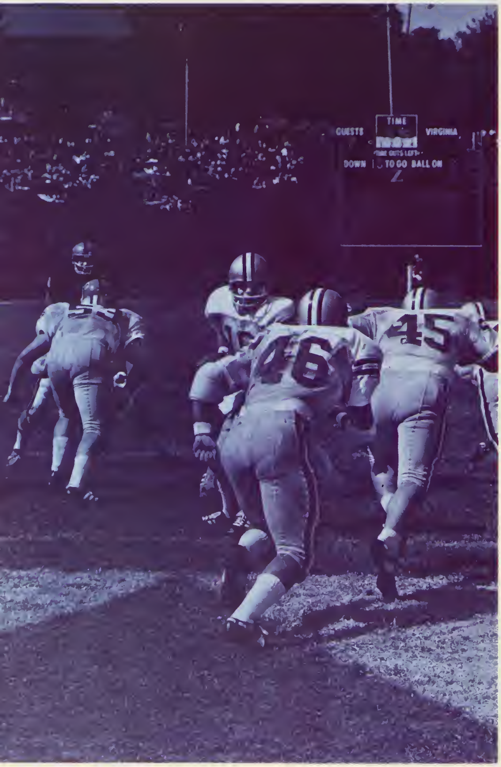
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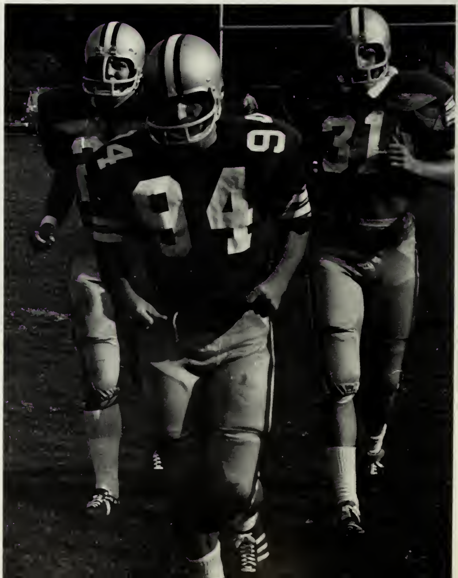
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# FLIP-FLIC

On this page commences a brand-new *Chanticleer* feature: a short excerpt from that game against the Terrapins, whom we soundly trounced, brought to you in glorious living black-and-white. To really make things jump (get it?) proceed to page 121, and holding the edge of the book with your thumb, gradually let go so that the pages flick past. Lo and behold, before your eyes, you may see the play unfold: Robby West as he cuts across court with the ball, throws it, returns to the post, receives it, and shoots. That is, if we've planned everything right. P.S. It will take a bit of practice to make it work, just like everything else in life.

# Tom Wolfe on Football

Have you ever by any chance seen professional football players in person, like on the street? The thing you notice is not just that they're big but that they are *so* big, it's weird. Everything about them is gigantic, even their heads. They'll have a skull the size of a watermelon, with a couple of little squinty eyes and a little mouth and a couple of nose holes stuck in, and no neck at all. From the ears down, the big yoyos are just one solid welded hulk, the size of an oil burner. You get the feeling that football players come from a whole other species of human, they're so big.

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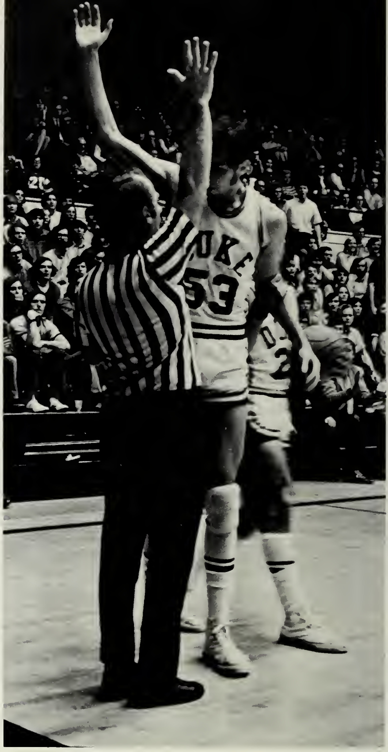
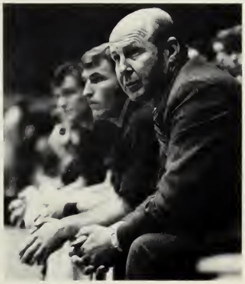
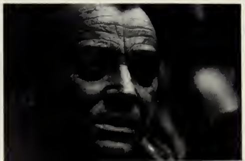


(Alan Shaw is a member of the Varsity Basketball team)
*Chanticleer* : Have you been happy with your Duke career?
Alan Shaw: So far it hasn't been what I hoped it would be out of high school, but I think I was sort of naive in high school. Maybe I underestimated the toughness of the conference when I first came here, and I overestimated my ability. But now I'm catching up and I think by the time I get out of here I'm going to be very happy that I came here basketball-wise, and certainly school-wise, too.
*Chanticleer* : That sounds good . . .
Shaw: Some days you just can feel . . . There's just a general air of things around, you know. You can feel if there's a loose ball you're going to get it. It just . . . it's hard to say. It's almost like a rhythm, you know. You sort of have a feeling about it. And when you've got that going, man, you're in great shape; and when you don't, you're in terrible shape. You can lose to William and Mary if you don't have that together. I think the Carolina game is an example of when we had it together. At times like that, those are times when I'm just really proud to be on the team, and I just really enjoy basketball during those periods of time. It's a shame that they don't come more often.

I have come to believe that talent is not the most important thing in any particular game. I think it's pretty obvious this year there were some pretty big upsets: where we beat Carolina, I think they had a better team.

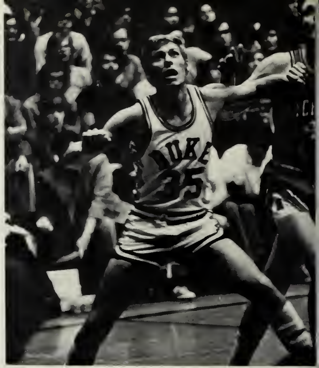




**Chanticleer** : Do you think Coach Waters is pretty good at the tactics?
Shaw: Yeah, I think he knows the tactics pretty well. He's made some mistakes, and I think he would admit to that. But I think, generally, over-all, I really see quite a bit of logic in the game plan. Of course, it doesn't matter what game plan you use, if you're just not playing basketball that night, you're going to lose. You can't say, "We lost because of the game plan." But I think he knows what he's doing.
**Chanticleer** : What do you think was going on between the team and the coach this year? I don't understand why people kept dropping out, why if they were going to leave they didn't leave *en masse*.
Shaw: Well, I don't think you can generalize. I think everybody had their own reason for leaving. Some people had a conflict with the coach. Other people, I have to think that the reasons were much more than that. You know, some players could see where they weren't going to be playing in the future years. Some people consider it selfish to leave, but I think it's also in your best interest. I mean, it's good to say, "I'm going to be brave and stick it out here for four years, even if I'm going to be sitting on my fanny on the bench." But most people that come to Duke are pretty good players, and they feel they have a chance to play pro ball, and you don't play pro ball sitting on the bench. So if they go to someplace where they feel they can play better, I can't blame them for that.
**Chanticleer** : How long have you been playing basketball yourself?
Shaw: I started messing around in the league when I was in eighth grade, which is not very early. I started playing YMCA ball because I was about six feet four in the eighth grade, and then between that year and my ninth grade I got to be six-eight and a half, so the coach grabbed me out of the squad and said, "You're a basketball player." I've been a basketball player ever since. I had a label: Basketball Player.

I just have to say that the thing that probably has kept me going is the practical advantages of it: coming to Duke and having everything paid for, which is quite a good deal. Also, you know, it's a good thing for your ego, to come out and play and have people look up to you. It's really nice to have people ask for your autograph. I can't deny that I really like that. Of course, I don't know if that would be worth it in itself, because it's really very hard work. Also I hope to play pro ball and make some money at it some day. That's a big thing for me. And of course, I truly enjoy the game at times. When I'm playing well I really like the game. When I'm not playing well sometimes I just hate the game. When you're out there sweating your ass off and nothing's coming of it — it's very, very frustrating.

One thing that I have gotten into and I think a lot of people are into is relying on basketball as a crutch through life. If they can't succeed somewhere else they go to the gym and they're a star. I try hard to get out of that now. I'm not so gung-ho basketball maniac anymore — I used to be that way in high school. But I still want to win. I still give effort on the floor, 100%. It's just not going to be a crutch, or anything like that.



# BASKETBALL AS SPECTA

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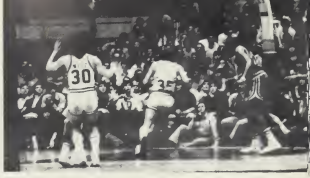

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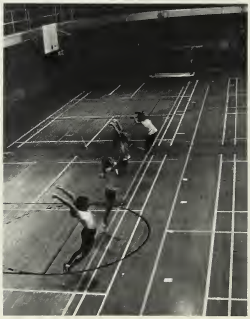
# COACHES, ARENA SEATIN



# G, CHEERLEADERS CONDU

(Hank Minor and Katy Fetterolf, pictured below, were both cheerleaders this year.)

Hank: Somebody came up to me the other day and said, "The trouble with America is there's no heroes." And I said, "No, I don't agree with that." And they said, "All the heroes are gone, you know. There's nobody left." And I said, "No, I don't agree with that because first of all probably my main hero is my Dad, and all the other heroes are my friends." They're heroes to me. I look up to them; I respect them for many things. I think the fraternity has shown me some of these, although my best friends are not in the fraternity.

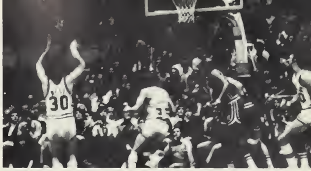
I could have been happy anywhere, but it just so happens that I chose Duke, and I've been happy here. You work to be happy. You got to want it and you got to work for it, it just doesn't fall in your lap.

**Chanticleer** : How come you stopped being a cheerleader?

Hank: I didn't like standing in front of a crowd. My ego's big enough as it is. People were coming up and telling me "This is a big ego trip. You're just out there to have people look at you." As a matter of fact, I didn't like it, I didn't like standing out in front of all those people. I was very aware of myself being in the little arena and I didn't like it. I don't like the idea of what the cheerleader is now—it's too much burlesque. It's good for the guys, but I think it's degrading for females. But we had some good times in cheerleading. It was a gas. (pause) There's some exhibitionist in me: lots of little kids show off. When I think somebody's watching I try a little harder. It's the same in sports.

Out at Hillside I was observing a P.E. class. There was this little white kid. He's real wimpy; pale-skinned, wears shorts, colored socks and wing-tip shoes and a T-shirt. His arms are about three inches around. Just a wimpy little kid, you know. He takes ahold of the coach's arm as he's walking out, and he looks up. He goes, "A gracious good day to you, sir. I trust you've turned in the grades by now." The coach looks down and says, "Why, no, Herbert, I haven't." "Ah, well good then. I still have time to work on you." And they walk off together. That little son of a bitch.

**Chanticleer** : That kid's going to go far.



Katy: People ask me all the time, "How can you stand there and smile so much? Don't you get tired of smiling?" No, I don't. When I'm having a good time, boy, I smile. When I'm out there dancing I'm having a fantastic time . . . but if it's a bad game, I feel as though I'm getting out and yelling because it's something that I'm supposed to do as a cheerleader, not something that comes naturally.

**Chanticleer** : At times like that, do you think about people in the stands who are looking at you as a sexual object?

Katy: Yes, that, and also you feel how artificial what you're doing is: how unspontaneous it is, and what little effect it's having on what you're trying to do. That's really been disillusioning, trying to get the crowd to participate more in the cheers. I think maybe we need a new approach to cheering, a whole new set of phrases that everyone's going to like yelling. Maybe the things we do now are too passé, maybe today's college student doesn't feel like saying those silly little things everybody said in high school.

**Chanticleer** : What do you think of the criticism that cheerleaders, and jocks too, are mindless, because they're not exercising their minds when they cheer or play a game?

Katy: Does everybody do that all the time at Duke? There's a lot of loopholes in that statement. I would think that the criticism would be that we flaunt ourselves . . . Someone wrote a letter to the Chronicle last year about the cheerleaders — they called it, uh let's see, oh exploitation.

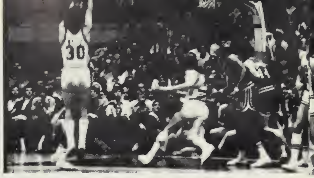
**Chanticleer** : Well, it is. It's exploiting the fact that you're female. It's a funny, frustrated thing for people to look at secondary sexual characteristics, and to be reminded so strongly of the primary sexual characteristic, which is, you know, *screwing*, that it's all they can think of.

Katy: I think that's so *dull*. It really makes me unhappy that I encourage thoughts like that, that any of us do. Only this year have I been made aware, indirectly, that people actually think all those things. And I just feel that's so limiting . . . it's like somebody's shot down a thing I really enjoy doing. It's frightening. I have all these guilt feelings now everytime I get out there and start bouncing around to the music. I feel: "Oh oh, I hope I'm not getting anyone excited up there . . . Let's calm things down, I'll kick a little lower . . ." And that's not good, that's not good at all for me to think about that, to get possessed with that idea.

# CTING THE CROWD, PHOT

# ROTC

OGRAPHERS AND SPORTS



Political opinion in the Corps ranges from liberal to conservative, with most cadets noncommittal as to political classification. Many cadets feel that the Vietnam War is not in the nation's best interests, and would like to see the U.S. disinvolved from the war. In relation to the University community, few cadets individually experience peer group pressure aimed against ROTC. However, group protests against ROTC as an organization do exist and may be somewhat disturbing to individual cadets.

# WRITERS SCAVENGING FOR

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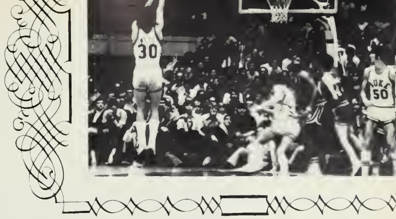


## AIR FORCE ROTC

The most notable aspect of ROTC is its comprehensive character. As a student organization, ROTC represents a wide range of beliefs and interests, and contains a wide range of activities. Reasons for joining ROTC vary from a desire to belong to a particular branch of the armed services to a desire to avoid serving the military obligation as a drafted foot-soldier. Probably the biggest incentive to join ROTC is the financial aid which is available to its members.

The Air Force has several avenues of participation open to its members. Activities range from classroom instruction to drill to parties. Classroom instruction is a mixture of lectures, seminars, and student presentations. Courses taken range from international relations to management science. Included in the list of courses are Air Force history, Air Force organization and command structure, and the history and development of space systems. Students in most of the courses are required to give a classroom lecture and write a paper on an assigned lesson topic.

AFROTC is divided into two major sections. Detachment 585 includes active duty personnel and is responsible for academic instruction and administration. The Detachment corps is composed solely of the student members of AFROTC. It is run entirely by cadets within broad guidelines provided by Air University and with the assistance of the officer assigned as Commandant of Cadets.

Non-academic activities include both required and voluntary projects. Drill is the major required activity. AFROTC drill is a weekly meeting which is devoted to activities which range from marching to picnics. Often included in drill meetings are lectures on the job areas within the Air Force. Occasionally, during the past, there have been open and frank discussions on the meaning and purpose of Corps activities, and drug abuse as a problem for military commanders. Other activities are occasional beer and bull sessions, a Christmas party, a formal dinner-dance, and occasional basketball, football, or volleyball games.

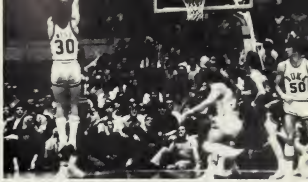
The most strenuous physical activity for the AFROTC cadets is the mandatory bi-annual aerobics test. For this test, each cadet is required to run 1½ miles in twelve minutes or less. The test is viewed with trepidation, but most cadets pass it easily on the first try.

— Gordon Stevenson

**NEED THIS SHOW? ANS.**

SELF - DEFINITION. A

# NAVAL ROTC ROSTER



## FRESHMEN

ANDERSON, James Scott
BAILEY, Arthur Emery
BARNET, John Anton, III
BLASS, Jeffrey David
BRAGDON, Charles Philip
BREEDEN, James Blunt
BROWN, Frank Ripley, Jr.
BRYANT, Montford Wales
BURGIN, Joe Carter, III
BURNS, Christopher Joseph
CAMPBELL, Thomas Martin
CASEY, Patrick Joseph, Jr.
COOPER, Wade Thomas, Jr.
CORBOY, Andrew O'Conor
COULTER, Frank John, Jr.
DALTON, Richard Andrew
DUGAN, Francis Vincent, Jr.
ELLER, Thomas David
ENRIGHT, William Frederick, Jr.
ETTUS, Douglas Edward
FYLYPOWYCZ, Andrew (nmn)
FLANEGIN, Scott Robert
FOWLER, John D. Marcom
GILLIAM, Brent Garland
GRAY, William John
HARRISON, Robert William
HEWITT, Thomas Denison, II
HOERBER, Warren Henry
HORNADAY, John Albert, III
INCE, Michael Dane
JACOBS, Gary Stephen
JEFFERS, Douglas Steele
JOHNSON, Mark Owen
JOHNSTON, Robert Craig
KEITH, Julian Faison, III
NIGHT, Stephen DeWitt
LANDON, Mark Hilliard
LUEHRS, Bruce Donald
MARKLE, David Reed
McCABE, Marshall Edward, III
McCARTY, William Lacy
McKENNA, Kevin Francis
MEADE, Mark Arthur
MITTELSTADT, Mark Douglas
NOE, Curtis Howard
O'BARR, Thomas Bayard, Jr.
PAYNE, Leonard Kimball, III
PEACOCK, Mark Douglas
PRAHL, Harry William, III
PRASSE, Richard Theodore
QUIGLEY, Allen Lawson, III
SALATA, Kalman Francis, Jr.
SCHULER, Alan Kelly
SICKEL, John Marshall
STAEB, Roland Werner, II
STANLEY, Peter Joseph
STEWMAN, John Hayden
SUPPIGER, Gerhart Schott, III
WILKERSON, Timothy Reid
ZOLNICK, Dale Andrew

## SOPHOMORES

ADAMS, Shelton John
BOSTIC, William Miller
COGGINS, Stacy Norman, II
FISHER, Winfield Stitt, III
FORD, John Bassett
FRAILE, Robert Edward
GIBBONS, John Albert, Jr.
HAMILTON, Charles Samuel, II
HOOKS, Harold LeVaughn, Jr.
MOORER, Richard Foy
MYNDERSE, Lance Armour
QUINN, John Patrick
RED, Jonathan Barkley
ROCKWELL, John Arthur
STALLINGS, Jon Jeffery
STINE, Harold Edwin, Jr.
THOMAS, David Elmore
WALTERS, Douglas Patrick
WOOTEN, Ray Lee
ZIPF, Lawrence Robert

## JUNIORS

ADAMS, David Lane
BECKMAN, Robert James
BESANCON, Michael David
CARLILE, Ronald Charles
CROSS, William Arthur
DAVIS, Mark Charles
DICKIE, John Albert
EDWARDS, Bruce Johnson
GARDNER, Emerson Norris, Jr.
GRIGSBY, Andrew Edward, Jr.
GROTTS, Tim Douglas
MORGAN, James Keith
NOE, Timothy Alan
PERRY, William Tyler
ROAN, Richard Wayne
SCHMID, Joseph Howard
SHORT, William Philip, III
SKELTON, Henry Grady, III
VOLKER, James Robert
ZIMERMANN, Alfred Earle

## SENIORS

ANSLEY, Robert Edward, Jr.
BARBER, David Hughes
ELLIKER, John Samuel, Jr.
EVERETT, James LeGrand, IV
HARLAND, Joseph "A"
HILBIG, Peter Lawrence
HOWELL, John Aubrey
JOHNSON, Robert Bruce, II
LILLY, Stuart Carlton
NEEDHAM, William Donald
PEITHMAN, Robert Cocking
RICHARDSON, Howard Vernon, III
SIMPSON, Charles Cass, III
SMITH, Janvier King
STEELE, Peter Wallace
TENNYSON, Nicholas Jon
VINCENT, Michael Paul
WILLIAMS, Lee Kearsley
WYSE, Frederick Calhoun
YOUNG, William Alan

RD'S
STOR
DUKE UNIVER

# ‘UNIVERSITY” FIELDS TE

Lt. Charles S. Rivers

Capt. Harry M. Colowitch

Commander Bruce R. Banks

Lt. William B. Eisenhardt

AMS AGAINST OTHER "UN

PROG DEV OLINGER
ADMIN:
FINANCE
TAYLOR
DRUTCHAS

# VERSITIES": WE'RE US

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# *Love Among the Roaches*

One night — I believe it was around the 3rd of February — at about 4 30 in the A.M., I was finishing my classics when it suddenly became obvious that I was in desperate need of a munch. So when I finished I made a beeline to the kitchen (I've been living off campus for a couple of years now) to see what I could find. Our kitchen warrants a few words. We, myself and my dear roommates, are all diligent students and very poor homemakers. Thus it is not odd to find a sink full of dishes or the stove covered with grease. And when walking in the kitchen it is best to be wearing your shoes. Well, on this occasion I was quite barefooted and had therefore made my way to the fridge with my eyes searching the floor for possible piles of unidentifiable crud. I was just looking through the tomatoes (as they are my favorite late-night snack) when I became suddenly aware of the faint sound of music. It was an old Beach Boys' number, "Little Surfer Girl". I felt immediately the urge to silence it. Turning, I noticed a dim glow from the counter just opposite.

I couldn't believe it. The sound was coming from under the grill. The grill is one of those jobs with a tray which slides in and out under a heating element — a coil which glows red when it's turned on. I had never heard the grill play "Little Surfer Girl" — or *any* music before — so I decided that I must have been asleep. "213-58-2595" — I recited my Social Security number, but the song continued. Next I thought it must be another hallucination (I'd had acid flashbacks before) so I started my mantra. But the song continued. I then knew it was Real.

I started slowly across the kitchen, eyes trained on the glowing grill. I stepped — plubph — into a pile of God-knows-what, but it didn't matter. For there, inside the grill, was the most phenomenal sight I had ever seen. I rubbed my eyes but, no, it was real. There in the grill, under the warm light of the heating coil, on top of a couple of pieces of wholewheat bread, was a ROACH BEACH PARTY going full tilt — miniature portable record players and all. "Holy shit," I whispered, and I knew right then that something was going to happen. No, it wasn't Frankie Avalon and Annette Funicello running along the browning crust. No, it was much stranger than that. For before the "shit" could make it all the way out of my mouth, they, the roaches, ALL turned and looked at me through their tiny sunglasses.

I was zapped, totally tripped out just like that. The most incredible rush that had ever passed through my brain. My "third eye" opened with an incredible white flash. The sound of a crashing wave, or perhaps a gigantic gong. Total immersion. I was thoroughly licked, bitten, kissed. Yes, kissed, for within all this incredible flashing they were communicating with me. I could FEEL their consciousness, I could feel their Life. And I could feel their . . . I know you'll find it hard to believe . . . I could feel their *Love.*

I've smoked grass for years. I gobbled buttons and mushrooms. I've eaten the cleanest LSD in the world. I've meditated, I've chanted. I've huffed and I've puffed. But never in my whole Life had I ever been so GOD clear high. Truth filled me, far beyond words, far beyond thought. It was beautiful. It was COMMUNION. And then it was over.

I found myself on the disgusting floor. I strained my ears but there was no music, just the sound of frantically crawling feet. I got up and looked into the grill — they were gone. I turned it off, removed the toast, made my way over to the butter in the fridge, buttered and ate the toast, and went to bed.

I awoke three hours later feeling better than I had ever felt. My search was over; I had found the way. Everything was Right Here. Praise be. The Roaches were the Key. We were all the same, only they were more in Tune. Those same creatures who only the day before filled me with rage. The very same that I'd catch and feed to the spider or the mice. (The spider is a pet of sorts, while the mice are kept as food for the snakes.) But in spite of all the blatant hatred I had for them, they Loved me.

I was on the verge of tears when my bedmate, my Love, awoke. She could tell I was upset, but beyond that, she knew something was entirely different from when she had nodded around midnight the night before. "What is it?" she asked.

# IDENTITY TRICKS, TOO:

The Roach Queen and Her Court

Without hesitating I responded, but — to my own surprise — without a sound. I responded exactly. From the very root of my being. Mind to mind — through mind. I touched her at the very base of all thought with the answer. Not a word was said. Not a look was given. She knew instantaneously "what it was". And between us there was less than nothing. There was no distance. There was only One. The Same.

In that flash she knew all that I had seen, all that I had felt in the kitchen. And she knew the depth of my Being, the depth of my Life and the depth of my Love. And I knew her. We sat there smiling with tears streaming down our faces. We were Real. We were ONE. Oh GOD.

And then we touched our bodies together as never before and energy just sang up and down our spines. Our bodies glowed like a double star. Yes, we were like two stars, disregarding all barriers, accelerating toward one another. Our breaths became our one thought, feelings became one. Lingam-yoni. Far beyond Orgasm.

When we returned we found that we had been surrounded by more roaches than I had ever seen. Hundreds, no, *thousands* of the Beautiful Beings, all waving their antennae to us. We knew at once that they had been blessed by the Energy of our Union, the incredible blast of our Orgasm. We then saw the Form of Life. Everything was Clear, the Law was Exact, Immaculate.

The Roaches Loved Us and Loved Our Love. We Loved Them. It was Right. Entirely Right. Our orgasm was a star of Truth and Oneness and a Blessing to the World. And then it became more clear. There we were . . . Here we are . . . Right Now in a world filled with Life. All around and through there is Life. And all the Beings with All their Love . . . O GOD . . . And even as we Flashed this the roaches all began making Love. Not screwing, not fucking, but making Love. We lay there Together and watched and felt and were blessed. Each Orgasm soared us higher and higher, each touching us deeper and deeper. O Lord.

It was during this that my roommates came rushing into my room. They had been drawn there like moths to a flame. Immediately they were included, Totally included. No one spoke. No one needed to speak. And our Being grew and grew. The room boiled with Energy, yet we were all completely at peace. The form was so Right, the moment so NOW.

Just then we became aware of a very low hum. The room was growing darker by the second. I turned to the window, where the sun only minutes before (although it seemed like an eternity then) had shone brightly with the morning.

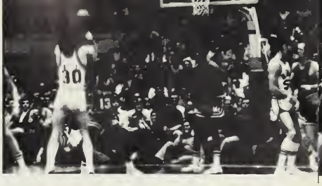
But now it was completely obscured. By more and more roaches. But that made perfect sense. It was totally Right. We were only participating in the Whole, and what was meant to be was going to have its time. Soon we were all covered with roaches, crawling over us with such care, with such Love. We soared ever higher. And then something changed.

Suddenly the roaches began fleeing — each to his respective home. Immediately it was clear what had occurred. This whole thing was just a taste. Just a stimulus, a Gift. The Law had been revealed. The vehicle, or perhaps only *a* vehicle, had been experienced. The form of Life had focused and blurred. We had felt Love for the first time. We had been GOD.

That was three months ago. Since then we have learned much. We have learned more of how to earn this incredible Gift. Between us we have had times of Complete Trust and Total Love. And each time it gets deeper and better. But we know that it will never be Perfect until you, every single one of you, and we, really accept the Truth of Our Life. I don't mean our lives. I mean OUR LIFE. Because that Is the way It Is. And I didn't make it that way. And Jesus Christ can never make it that way. Because it IS that way. So thank you and Peace.

# ACADEMIC “RESEARCH,”

# PHD'S, LONG ROBES AT



# Campus Crusade for Christ

Opening with "Now let us sing," the Campus Crusade for Christ meeting was off and running (or rather singing). At first it looked as though we actually were going to "sing til the power of the Lord comes down". We covered "Amazing Grace" on through "I've got that joy, joy, joy, joy down in my heart (where?) down in my heart. . . ." The Crusaders best summed themselves up, though, when they sang, "we are one in the spirit, we are one in the Lord." They started their meeting a Leadership Training Class (LTC) that used the Bible as its textbook, with friendliness and enthusiasm.

With the help of the Crusaders, I was partially (but not totally) prepared for the revival meeting. It was amazing. The meeting was held that night in one of the barren Psych classrooms with glaring, artificial lights that are great for preventing eye strain, but poor for providing out-of-the-limelight corners for strangers to hide in. Feeling something like a mannequin trapped in a display window, I entered the room and sat down. Immediately, the people present began ripping off my mask of *l'inconnu* (they absolutely refused to play the game of we-don't -know-that-person-so-let's-just-leave-her-alone). LTC participants kept coming up to me and saying something like, "I don't think I know you," or "Hi, I'm Laura". I was defensive. They were overwhelmingly, frighteningly friendly!

Before the Crusade meeting embarked on that evening's lesson (Paul's second missionary voyage as depicted in Acts), one of the members raised her hand and asked if she could say something. Smiling, she announced that, "Both my brothers became Christians this weekend!" Instantly, faces lit up and murmurs of "Praise the Lord" reverberated around the classroom. Then Rich, the president, made a prayer request. He wanted to remind everyone that next Sunday Margaret would be speaking in her Dad's Sunday school class. "He's not a Christian," Rich said, "and we've been praying for him for so long."

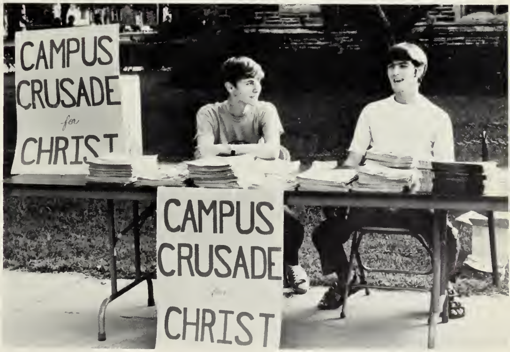
To a Campus Crusader, the criteria for earning the title Christian differs from what most "Christians" consider it to be. Those people such as church deacons, Sunday school teachers, good fathers and mothers, etc. who try to become Christians by good words — good conduct, church attendance, reading the Bible, praying, and so on — don't fully achieve their goal in the Crusade sense unless they receive Jesus Christ "personally" into their lives. Crusaders feel that it is by believing that Jesus Christ died for man and thus inviting Him to direct one's life that one becomes a "Christian". The need for a Christian to have a Christ-controlled life, according to Bill Bright, founder and president of Campus Crusade for Christ International, is because the Christian life is a supernatural life which only "our Lord Jesus Christ" can live. How does the Christ-controlled life differ from the self-controlled life? In this: that the individual has surrendered his entire self — his intellect, emotions, and will — to Christ. Christ then becomes the problem-solver for the person, carrying his burdens so that he is not overcome by the trials of the world. This eliminates many of the problems created by man's carnal, selfish actions, though it does not cause the individual to become problem free. In a self-controlled life, the person follows his own desires and struggles with his problems without fully permitting divine assistence. Bright illustrated this point of a Christ-controlled life by telling in the pamphlet, "How to Walk in the Spirit," about a breakfast confrontation he once had with his five-year-old son Brad. It seems that one morning, when the Bright family was having a special dish, egg in a bonnet, for breakfast, Daddy Bright noticed that Son Bright was not eating.

Daddy: "Brad, eat your breakfast."
Son: "I don't want it."
Daddy: "Of course you do. You'll enjoy it. Look at me; I am enjoying mine."
Son: "Well, I don't like it and I'm not going to eat it."

At this point, Son Bright begins releasing a few tears for dramatic effect and Daddy Bright considers his next course of action, i.e. whether to present an either-or proposition (either you eat it or I'll spank you) or to eat it himself. Suddenly . . . INSPIRATION!

Daddy: "Brad, who is on the throne of your life this morning?"
Son (tears really beginning to flow now): "The devil and me."
Daddy: "Whom do you want on the throne?"
Son: "Jesus."
Daddy: "Let's pray."
Son: "Dear Jesus, forgive me for being disobedient and help me to like this egg."
"God heard the prayer; and Brad enjoyed his breakfast."

At the meeting, the Crusaders prayed for guidance from the Holy Spirit. Then Rich began the discussion on Paul's evangelism. Using a map (rather appropriately entitled "The Cradle of Christianity") and Acts chapters 15-17, the LTC participants traced the route of Paul's second missionary journey. As part of the lesson, they attempted to determine what had made Paul such a good evangelist.



# GRADUATION, DEPARTME

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During the meeting, Rich suggested that the focus of Acts was the need for Christians to go to non-Christians. The Campus Crusaders, in this respect, adhere closely to Acts. In fact, one of the major grievances that non-Crusaders have against Crusaders is that they tend to persistently inflict themselves upon others. In their eagerness to share "the good news of the Gospel" with others, the Crusaders don't wait for people to come to them, they make opportunities to go to people, even if it is just going into dormitories and "knocking on random doors". They have actually been known to enter dorm rooms without knocking first. Because of this, they have met with resistence in the dormitories. These problems that members have with sharing Christ's love were mentioned at the meeting. One of the Crusade members commented that she used to take it as a "personal affront" when someone would tell her to "just get out" or that she couldn't "share" with a dorm. She added, however, that she realized now "God has better plans somewhere else and He doesn't want me to waste time". Rich warned the group that "you can badger people to death, but if they aren't ready, the only thing it will do is hurt them . . . you need to be sensitive to God's leading."

My formal contact with Campus Crusade for Christ began last January when I accidently showed up at a Chronicle staff meeting and was assigned to cover the Crusade-sponsored Andre Kole presentation. In a darkened Page auditorium, Kole, attempting to appear "mod" by wearing a flamboyant white suit and "non-short" hair, used the first half of his presentation to present a variety of magic tricks. I was only mildly impressed. The person three seats down from me was even less impressed; he kept explaining very authoritatively to his companion how the tricks were being performed. (Certain ones even I could figure out.) During the second part of the presentation, the evangelism began. Kole stated and restated that anyone who was not interested in this part was free to go. Then he testified. According to Kole, Jesus said, "I came that they might have life, and might have it more abundantly" (John 10:10).

"If I had not experienced this in my own life, then I would not be here tonight," Kole added.

He continued his discussion by commenting that the 27 Biblical signs which will herald the second coming of Christ are happening now. These signs, which include an increase in wars, earthquakes, and famines, are being given for the hope and encouragement of Christ's followers, Kole said. He then concluded his presentation with an updated version of the rabbit out of the hat trick; he pulled a women out of a transparent globe of the world. (Not even my knowledgeable three-seats-down companion could explain that one.)

My experiences with Crusade would have ended there except for two things; one, I was "drafted" to do another story on Crusade for the Chronicle, and two, by the end of Kole's presentation, my masochistic tendencies got the better of me and I filled out a comment card indicating that I wanted more information about the presentation. As a result of the comment card, I received a form letter from Andre Kole and a pamphlet entitled "Jesus and the Intellectual" by Bill Bright. A few days later, Sharon, a member of Duke's branch of Campus Crusade contacted me. We arranged to eat lunch together and "discuss" the Kole presentation. The trepidation with which I greeted this upcoming ordeal only increased when, upon meeting Sharon, I discovered that she had brought another Crusade member, Christy, along with her. Somewhat overwhelmed by the two to one odds, I meekly followed the two into the cafeteria. We chatted through lunch discussing all those mundane items necessary for a let's-get-to-know-each-other conversation. Then the conversation changed. They asked me what I thought of Andre Kole. I hedged. They asked me how I would describe Jesus Christ. I hedged again. Christy and Sharon then told me about their relationships with Christ. Unlike the many testimonies that one hears at revivals and reads in Crusade literature, neither Christy nor Sharon were verging on physical death or an extreme emotional trauma at the time they invited Christ into their lives. Both, though, did note that matters began getting better, but not perfect, after spiritual rebirth.

Christy and Sharon both "took a hint" when, after listening to them I indicated (don't call me, I'll call you) that I wanted nothing further to do with the Crusade organization or Crusade beliefs in the near future. We remained, however, on a friendly "hi" basis. The last time I saw either of them was during final exams. Christy telephoned me and suggested we meet for dinner. She and a friend, another Crusader (they seem to always travel in two's), met me in the East Union. Over dinner we talked about the Crusade sponsored Explo '72, the staff position Christy would have in the Crusade next year, and summer plans in general. Christy also asked about the Crusade article she knew I was doing, but had not yet seen appear in the Chronicle (it was for the Chanticleer).

Through my contacts with Crusaders, I began hearing about Robbie. Robbie, at 19, had been involved in underground groups, with guerilla tactics, as well as having been on and off drugs for the past three years. Part of the time he had sold drugs. A year ago last June, Robbie needed some money. So he got something, called it acid, and sold it. Two problems. The stuff really was acid, and he sold it to an undercover agent. Because of his past record, Robbie's lawyer told him he faced a 10-40 year prison sentence. Robbie couldn't take the idea of all that time spent in prison. He couldn't take the idea of dragging his family through another trial. So he collected all the barbiturates he could and took them. The doctors didn't expect him to live. They still can't explain how he managed to regain consciousness. Robbie didn't want to live, but he was alive.

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Over the years some of his friends had shared with him about Jesus Christ. Robbie decided to try Christ to help him out of this mess. Since he didn't want to go to a state hospital, he asked God to work it out so that he could go to a private one. At the time, this really seemed like an impossibility. However, arrangements were made, and that fall Robbie found himself in Duke Hospital. He began to feel the need to straighten things out between himself and God. One of the student nurses arranged for Mike, a Crusade staff member, to meet with him. About a week later, Robbie attended Andre Kole's presentation. That night things began to make sense to him and he started reading the Bible, determined to finish it within a month. He did. Mike started meeting with him almost daily, and the Crusaders began praying for him. Changes were happening in Robbie. At first he had refused to look anyone in the face, now he became a very enthusiastic person. Mike noticed that Robbie, on his own, took down the "gross" pictures he had drawn that depicted some of his past experiences with drugs and replaced them with pictures of Christ. Robbie started sharing his experiences with others. The Crusaders continued to pray for him. When he went to court in March, the undercover agent who arrested him never showed up. The Judge told him that as a result he wouldn't have to come back to court for another 12–14 months and then, depending on his behavior in the intervening time, the charges might be dropped entirely. Robbie went home. Once he had believed that his home church was hypocritical. Now he is teaching Sunday school class on how to live the abundant life.

Just before Robbie left the hospital, he shared with the other members of his group therapy session his life-changing experiences with Jesus. The doctor present commented that everyone has to find something to get rid of his problems. Immediately Robbie responded by saying that in the past three years, Jesus had been the only source which he had found that really helped him.

All the Crusaders I met appeared genuine in their feelings and beliefs about God. At the Crusade meeting, they prayed for God to "give us real motivation and love of people so that we can see them and ache for them and through this love share You". Using Student Action and Collegiate Challenge, two publications of Campus Crusade for Christ, Inc., as well as a person to person approach, the Crusaders share with others their life-transforming experiences with Jesus Christ. Many people, though, for many reasons, are anti-Crusade. Some dislike the organization because of its "structuredness;" the implication that either you follow Bill Bright's spiritual laws or you are unable to know God. Others disagree with the feeling often given off by Crusade members, presentations, and literature that either you put Christ on the throne of your life or you plan to spend eternity in Hell. Many simply object to the pressure tactics frequently used by Crusaders to force their beliefs onto others. And a few don't like being made to feel that a good Christian eats an egg for breakfast each morning. Campus Crusade for Christ is a group which is not for me. Yet there are those (If one is to believe what one hears and reads) who do derive enormous benefit from it. Like Robbie's doctor said . . . everybody needs to find something to help him survive his problems.

— Susan Carol Robinson

# RGE NAME-B

# My high school counselor

told me that I could just about take my pick of the colleges I wanted to attend; and I believed her (I wanted to). And every day the mail box was full of college catalogs and application forms. Don't ask how or why I chose to come to Duke. The question has been put too many times already, and whatever amorphous reasons there might have been have long since faded. But that is all irrelevant now. The reality is that I *am* at Duke and have been for the past four years, and what I've found in those four years is what I want to share with you in part before I leave.

I used to think of Duke as a place with a lot of unrealized "potential". It has a wealth of academic resources and at least the capacity to acquire more, coupled with a profusion of "highly intelligent" (I use the term loosely) minds. We have all heard that one of Duke's greatest assets is its "intellectual atmosphere". And most of us have come to realize that the statement really means that, in the way of pasttimes, there is actually very little else to do at Duke University in Durham, North Carolina besides study. Now that's alright, mind you, for those bookworms (what I had intended to be) amongst us who are able to transpose their subjective beings onto the pages of a text, or for the visionaries (what I am fast becoming) who see, not the present, but the fruits that lie ahead. It is, however, unfortunate for most of us that we are too much bounded by the stark reality of the here and now. And consequently, the most common creative attitude I've known Duke to foster is one of escapism. It manifests itself in various forms, but it is always an attempt to depart from the oppressive reality of the Duke University experience, be it by transferring oneself bodily to an alternate institution, or by being *at* Duke while not a part *of* Duke. For those of us who remain — those who don't have the grades to transfer, but managed somehow not to get punched (You don't just punch out, you are *punched out* by an impersonal, computer-programed, value system that authoritatively dictates which alpha numbers do and do not meet the requirements for continuation within the system), it is a matter of shielding ourselves from the putrifying atmosphere, cutting ourselves off to avoid being alienated by a University that tried to be "large enough to serve you, but small enough to know you", but somehow ended up being neither and, so, got caught up in the garbage of only rhetoric. The expanse between what Duke tries to be, or ought to be, or what we expected it to be, and what it *is* turns the stomach.

There were times when my whole sphere of consciousness just wanted to withdraw, to close into a shell. I thought of transferring after my freshman year. It was a trying year, an extremely trying year. Not only did I have to adjust to the irrevocable pressures of college-level academia and the usual depression and gloom that visits the first-semester frosh when the novelty and adventure of being away at college has worn off, mid-term exams and grades become threatening, the leaves fall, the grass dries up, and the brown, orange, and russet hues of the massive cloistral stones fade into somber medieval gray; and then it begins to rain, not just on the outside, but a cold dreary drizzle that soaks deep into the very soul and arouses a painful identity crisis that begs and pleads to know, in the face of all this misery. "What am I doing HERE?" — and there is no answer; but I also had to cope with a subtle liberal white racism that defied comprehension not only in my mind, but, I sometimes think, even in the minds of those who dispensed it. It rocked me out of a naive contentment, belittled me as a human being, and took away for two and a half long years the perpetual smile I had always worn.

What Duke seems to offer in greatest abundance is frustration and disappointment. It is almost analogous to an example of a biochemist trying to synthesize life when all of the necessary components are present in the requisite proportions, but whatever animating force there is that causes these elements to "live" is somehow absent. Duke, similarly, has the knowledge and the resources, but somehow there is no creative synthesis. I said it was "almost analogous" because I believe that the problem involves more than just a conspicuous absence. There seems to be, in addition, a stifling presence that somehow inhibits the desired synthesis. There is something in the atmosphere at Duke that stagnates the mind rather than stimulates it.

And it is not because Duke has not tried. In many ways, it has perhaps tried too hard, but tried to be something it should never have strived for — to be the Harvard or the Princeton of the South, instead of realizing itself as an institution of its own merits. In trying to emulate the qualities of others, it failed to develop any qualities of its own. In its efforts to set itself off as a crystal lagoon apart from the brine, it became more like a stagnant tidewater pond. Perhaps the analogy seems a bit extreme, but Duke fosters extremes of feeling.

The most adopted coping strategy is a progessing cynicism that grows out of the naive optimism of the freshman mind and becomes increasingly bitter and more sarcastic as the Duke experience wears on. The consensual attitude toward Duke is one of cynical degradation. We set ourselves aloof, cast our debasements like so many stones.

Fortunately (more for the individual, but as well, for the institution) this cynicism begins to diminish as the ultimate escape comes nearer. It is not so hard then to delay the gratification one seeks. The second semester senior thinks of little else but "getting out". He has neither the time nor the desire to fill his thoughts with cynicism; he becomes apathetic to all the issues he once became impassioned over.

To view myself, I am not nearly as cynical as I used to be. What I have stated so far was set down, not in bitterness, but in reflection. The bitterness has faded; the cynicism is past; there is no longer the need, even though the basic nature of the institution has changed only negligibly. But my face is brighter because Duke is every day less and less a part of my existence. I will soon be gone — I am departing this factionalized existence. It is no longer mine to change, for I am too near the ultimate escape. But I would exhort those who remain to attack the problem rather than insulate yourselves from it, as I and so many others have done. Escape is a poor solace to the conscience. One should rather fight that from which one would escape. To me, the institution seemed invincible. It will seem to harden not only in spite of your efforts, but because of them. The struggle may have to take a different tack than those of the past. As I pointed out, it is not the changing of the superstructure that will accomplish the goal, but the alteration of the underlying dispositions. And dispositions, you will discover, are hard as hell to change.

— Harve Linder

RAND ENDOWMENT, EVEN

# Excerpts from the Journal of a Professor of Psychology

A koan is a parable used to meditate upon. One such is the famous koan Mu. It goes like this:

A monk once asked Joshu (a famed teacher): "Has a dog Buddha-nature?"

Joshu said: "Mu"

I was in my early twenties and fresh into graduate school. I had come with the desire to learn psychotherapy. Actually, the story goes back a little farther. For a moment in high school I had aspired to be an engineer, a scientist. I took chemistry and physics and bought a slide rule and a Merrick manual. I did well in the courses, fairly well. I got by mainly on native wit and common sense. My fantasy of being a disciplined and productive scientist bore no relation to my behavior in the classroom or to my real interests. The fantasy was a means of bolstering my insecure self-image, because underneath I felt less than masculine. Castration anxiety notwithstanding, the more personal issue was one of life style and way of relating to the world. It was not that I was feminine. It was that I was a boy; and boys have a way of fearing manhood, for with it comes a responsibility for the order of the world. A scientist could control things and have no fear. But I was always a poet at heart, much pained by inhumanity and much attuned to some sense of purpose, questing for that purpose; and also, there were the peaceful times in the cherry tree when I conversed with God. I mean not in the actual sense, no visions or hallucinations, but philosophical conversations with myself. And then my speaking would cease and I was there in the crotch of the cherry tree, the wind, the bark against my palm. Feeling the fur of the dog at the base of the tree, not with my hands, but with my mind.

The problem has been for me not in the synthesis of the ideas but in the systematization requisite for the presentation of that synthesis. And furthermore, in attempting an objective and propositional form for the presentation of those ideas I find I lose consciousness of the synthesis itself; for the synthesis is so very much involved in how I act at the moment as a social being. The intellectual community can only accept for consideration academic questions regarding the nature of the human experience and the development of consciousness. The paradox lies in the fact that the answer to all academic questions resides only within oneself and only in highly individuated form. More properly, the question of the nature of human existence is not an *academic* question. The answer makes a difference for the deportment of the questioner. For myself, the rational program itself would commit me to no action. My mind, my intellect that is — only a part of my total consciousness, assures me that writing is itself an irrational act; it says: Do not write; your character and personality are not suited to articulating your consciousness in any understandable way. What you have to say is too highly personal to be of value, and more than likely will only put your reader to sleep, and does him a disservice by drawing him away from his own inner being. And indeed if his motive is entertainment, you ought not reinforce his need not to be focused on himself. But my heart, which organizes reality according to the erotic principle, finds pleasure in narcissistic contemplation of its own nature and goals, and it tells me that I must write or die, and that if I continue to write I will die, and my mind will not quit the field.

NOTE: Split brain research gives credence to the notion that the asym-

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metry of consciousness is represented in the asymmetry of the two halves of the brain. The right brain thinks in gestalts; it is the intuitive, appositional man within. The left brain is the rational ego, ordering the world on a linear time axis, endeavoring to keep the body alive, qua individual or qua civilization.

The lover and the logician alike are each only good when their behavior, even when doing logic (and especially when making love) is not a reflection of the social mask they wear but is produced and generated by the self.

The erotic organization of reality stands in opposition to the purely mental organization of reality, for the heart bids us act and the mind bids us wait. Logic as applied to facts cannot ever present the self with a causal explanation which brings conviction, for the self experiences itself as acausal; we never view ourselves at more than one moment at a time. Yet the heart beats a rhythm of its own.

Man has two ways of thinking. They are mutually exclusive yet complementary views of the nature of things. On the one hand (the right hand), time is linear and is to be conserved in the interest of survival. Such an epistemology generates the getting and spending that has meant progress for the ego and the civilization. The other way, of eternity and timelessness, leads man to question the nature of his participation outside of the question of his own survival. It is within this frame of reference that time has no ontogeny, but is rather a construct held as real in some game plan of which no man seems fully conscious.

Indeed it is easy for the disenchanted to come to regard Duke as the last stronghold of Satan, the Blue Devil. I mean when you think about the waste of talent and misappropriation of resources, it seems sometimes that we're caught totally in the marketplace ethic. This place seems out of balance, there seems no comitment to service; and the disbursement of resources is predicated on the financial return for the product. Simply put, Caesar wants his interest.

But there is another, meliorating side. It is in the very Cave of Satan where we find the seed of God, dead though He may be. He rises in our consciousness, we are witnessing a birth of consciousness. It is vibrant and alive and I shiver to consider it. My Lord, can you imagine what it is like to witness your child being born. To see something come from nothing. To see a live and howling human baby come bursting forth from the mouth of the Ganges.

The history of Mu

Mu — In English, nothing. Has not. There is no one to have a nature. Don't ask foolish questions. There is only the Buddha-nature. (True nature, Buddha-nature: Not something to attain, but something to uncover.) The recognition that objective statements, verbal statements, which follow logical form, can never of themselves articulate truth. Words themselves cannot but point to truth. I read or consider the thoughts I would express, and though I claim self-awareness (some kind of objective recognition of the full complement of causes and motivations that lead me to commit an act), the putting on paper of my thought reifies my ego.

As sand irresolutely falls through the neck of the glass, so the gravity of my soul rests now at the bottom of my life, and more and more, day by day, I feel myself outside of things.

A vast sphere is before me, a sphere which I can no longer enter.

> He who in action sees inaction, and in inaction sees action is wise among men. He is united, he has accomplished all action.
> Bhagavad-Gita, Ch. 4, verse 18

Instincts are the representation in the objective world of a subjective program of which we are but partially conscious. Of the many instincts, certainly one that arises in the course of ontogeny (arises in the sense that it comes to its critical period) is the instinct to uncover the unconscious aspects of the program.

Day (1964) has found that human subjects can be reliably classified as left or right movers with respect to the direction of the break from eye fixation when the subject is asked to respond to a question requiring *either* reflective thought or affective self-expression. Kinsborne (1971) has suggested that incidental movement to one side (general orientation, spatial preference) is the by-product of dominance within the bisymmetric or split brain. The work of Gassinga, et al., and the work of Marsh would seem to demonstrate that correlative to breaking patterns one would find patterns of preference for, excellence in, ambivalence regarding the dual epistemological premises wired into the two sides of the brain. Day notes that in acutely symptomatic states the breaking response is absent and that variance in and discrimination regarding experienced anxiety is greater with left breakers than right breakers.

We live by instinct; trust Death to have instincts of his own.

The repetition of the syllable Mu led me to consider that both ego and shadow were nothing, did not exist. There were no poles to run between. If there were pressing issues, well, let them work themselves out subcortically, I was busy keeping my mind free. Conflict tried to express itself in bodily activity, but I held on, and did not move, only tried to relax so that my tension didn't make the pain in my legs that much the worse. It occurred to me that Mu was a kind of mental lobotomy. The image of my face flooded my consciousness while my open eyes, focusing on nothing, faced the table in front of me. Almost immediately I congratulated the dying self on his success at birthing a higher self, and thereby brought him back to life. In short, I engaged my ego and returned to the material world of perception. Still, the entire table pulsated with color and life. The fresh fruit, the jar of peanut butter with its yellow and red lable. The simple table cloth. The utensils. All alive.

We discipline ourselves to be moral, to be socially conscious, and we follow the forms with our hopes for a socially harmonious world. The hope stirs us on. But utopia is a state of mind; and what we see becoming is the product of another's utopian dream.

Worlds come and go. Personalities come and go. But, like any toy, it loses its fascination only with time. Explored and set aside, life begins. And from that point it is no different from death. Work is a process to learn from; tools are to be respected and passed on. But there is no product of our play, just awareness, openness, knowing. What we work on is ourselves.

For the past three and a half years I have been teaching a large introductory lecture course in The Psychology of Personality. Personally, the experience has been like going through a wringer. Not that I would have had it another way, for I have learned much both from the trial itself, the doing of it, and from the searching to put myself in order —

# L DONE WITH MIRRORS

so as not to appear hypocritical with respect to the values and behavior one would expect from someone who understood personality. The theories of personality which we have wallowed in all suggest some ideal way of being in the world, or some ideal way to adapt to the stimuli arising from within and without so that one can fully experience himself as being in the world. Education is the quest for knowledge, but, as the sufis say, knowledge is not to be confused with information. And that's part of the wringer, for while I assign books and read them myself, my lectures appear to many as entertaining collages which have no educative value, which carry no substance.

Does what I do help people understand themselves? And anyway, what is the difference between entertainment and substance? Who can know what information will spark understanding? Man tries in one aspect of himself to control the world, to bring it in line with how he feels the world ought to be. He fights himself much of the way, confusing his sense of duty with the right with his own desires. The paradox is that man wants what is right, but is conditioned to think that because he wants it it is wrong. There is no easy way around this issue, nor should there be.

The quest for God or Reality is as much programmed into us as the tissue-deficit needs which are the instincts that keep us alive. As it were, each one of us is God asleep in a dream that he is not God. He construes the dream of his own movement through time by creating the illusion of time and casting himself a part in the drama of his own awakening.

The body does not speak but is the instrument of speech. The mind does not think, it is but the instrument of thought. The thoughts themselves are not ours; they are eternal. What then is there to fear?

In Zen, *satori* is a state of recognition of the synchronousness of the present. The Zen ethic extolls spontaneity, and Zen tells us it is correlative with a state of "wu-wei", or no-mindedness. The ideal man is pictured as able to act without hesitation, without consideration, and without practice; i.e., he never overshoots his mark or is irrelevant with respect to the demands of the situation. Since most situations demand nothing, Zen places a premium on non-action, an avoidance of deeds that only generate bad karma, though from the same point of view no karma is bad, it's just karma.

The pre-eminence of the right hand suggests no intrinsic virtue to left-brained thought. It is merely that the left side of the brain is wired on an epistemology which reifies the time axis; thus the right side of the body is presented in terms of more immediate sensory input, and the right side of the body expresses the same epistemological stance by developing itself to protect the organism as a corporate structure. Complementarily, lovers (in the romantic sense) face one another with their left sides. The left, in modern times too often seen as the sinister, is not only the dependent submissive; it is the side of compassion, of the ability to empathize in fullness with the plight of another, of loosening the defenses carried in the right hand (left-brained concepts) and experiencing fully the onrush of human emotion that occurs when one sees himself in the unhappy plight of another, or sees himself, alone, struggling with a task beyond him but unafraid.

Santayana held the view that thought was the epiphenomenon of behavior. This being true, a rational ordering of the irrational world can only obtain when the individual lives the illogical rhythms of his own heart. Ultimately the heart is the Sysiphus of the existentialist: beating its own rhythm in the winds of chance, no need to order and project itself as an eternal organ, playfully living, knowing it dies.

Epiphenomenon: the smoke coming from a choo-choo train.

There is a little book I read that turned me on called *Husband Coached Childbirth*, by Dr. Robert Bradley. My wife and I used it as a manual, and it worked. And looking back, it really was that experience that introduced the most significant changes in my head about what the world was like and what it could be like. Sure, maybe I am the same person I would have been had I not been there, but I learned a lot by having the experience. What I mean to say is the miracle is not so much the painless childbirth or the chance for the father to share in the ecstasy, but the fact that experience leads one to view the rest of reality in a vastly different way. Just like parapsychology. Whether it is the power of suggestion or whether there is a material event, the fact is that it is possible to stop a burn from blistering and scarring, to close a cut, to stop bleeding (and some other things which are too unbelievable to mention without more documentation than space and purpose allow) through the exercise of the mind. This fact alone is miraculous. But the miracle is not the soothed body, the miracle is what the experience of it as an actual occurrence does for the person when he turns back into the social world. He comes to see and relate to the unity of all beings.

ADITYA HRIDYAM PUNYAM SARV SHATRU BENA SHANAM:
ALL EVIL IN LIFE VANISHES FOR HIM WHO KEEPS THE SUN IN HIS HEART.

—Richard Kramer

# YOU KNOW. CONCOMITANT

(Elmer Hall is Chaplain at Duke and advisor to the YM-YWCA)

**Chanticleer**: Are most of the people working with the Y Christians?

Elmer Hall: If you define Christians by the kind of life they live and what they do, yes; if you define them by credo affirmation or involvement with organized religion, they're not. That's not a requirement; so that we have lots of people in the organization that would consider themselves humanists.

You see, the Y really is a fairly homogeneous core group of 25-35 people for whom the (spiritual) purpose is an important, real thing. Most of the campus knows us by the things we do: by the draft counseling center, by the Vocations for Social Change office, by peace organizing, by conferences we sponsor on non-violence, social change, and racism. So they tend to see us and define us by what we do. Maybe we do so many things that it is very hard to get a coherent picture of who we are.

I think we're more concerned about changing institutions than we are with changing individual people. For example, when we take a strong stand and try to do something about getting AROD off campus, we're not doing that as a gimmick to get people to join the Y and become Christians, humanists, or our kind of people. We think AROD's just a bad thing because of what it does and the system which it feeds.

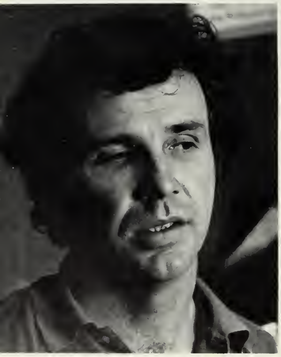
**Chanticleer**: Has the administration gotten down here on some of your activities?

Hall: No, I've been lucky in that regard. I've always been able to operate very freely. You see, being a chaplain is the kind of job that's pretty undefined anyway. Some universities have decided that it is better for them not to have chaplains and have simply eliminated the office.

**Chanticleer**: Because the chaplains have engaged in political activity?

Hall: Because the chaplains have been controversial, and often times have been advocates of the kind of institutional change that the universities are not willing or ready to make . . . The university exists off the same system that churches exist off of, and public schools, and all the social non-business institutions, and that is the economic system of capitalism.

The university, politically, is still structured like medieval Europe. If you look at the medieval community in Europe, with the Duke and the Duchess and the knights, and then do a parallel scheming with the way the university is run, in terms of the fiefdoms of the department heads, the over-administration of the President . . . you know, it's just a perfect parallel. This is a medieval institution, and it's still governed like a medieval institution. And in that sense it really doesn't fit in to modern society at all. That's one of its problems, in terms of functioning, and one of the diseases people feel with it and within it.



**Chanticleer**: I wonder how that's going to get changed.

Hall: The only way anything gets changed: pressure from the bottom, or from the outside. Well, there isn't going to be any pressure from the outside on the university, so that means that the serfs (and "serfs" in the university mean the lower faculty, the students, and the non-academic employees, because those are the people that aren't represented really) push and just sort of force . . .

**Chanticleer**: You have a fairly revoluntionary view of a lot of things. Have you read much Marx?

Hall: Yeah, I'm politically a socialist, and I would like to see socialism in this country, because I think it's religiously and humanly more valid than the apparent option — capitalism. I think capitalism perpetuates what I call a lot of non-Christian life styles and virtues, or rather vices that are called virtues, in capitalism. Like self-reliance, individualism, putting almost sacred value on wealth for its own sake, judging man not by what he is but by what he owns, what he has, or his status (which is usually defined economically in this society, that judges a man on how well he can compete). That's really the way we judge people in terms of the dominant values. Corporate life in this country is probably more dangerous in the long run to human kind than the militarism that's so rife. . . . I think it's the corporate structure that pushes consumerism, that makes pollution, that encourages people to live on the edge of their income, so that 90% of the American people are in debt to some banking institution or credit company.

. . . you know, I have as much difficulty with the rich man, or the rich corporation, or the rich country in the midst of poverty and malnutrition as Jesus did. He said it's about as easy for a rich man to get into heaven as a camel to squeeze through the eye of a needle—which is a pretty good image. That says something about Jesus' politics right there, and his attitude toward amassing private wealth: which is the key image on which all corporations are built — that wealth can be amassed without the expenditure of labor on the part of people who own it. That's the whole concept of investment in a stock: other people do your work, or machines, or something. You get something for nothing. That's what profit means, except you really get it by taking it from someone else.

**Chanticleer**: Has the Y worked effectively with other religious groups on campus?

Hall: Not a lot that I can think of. We're a member of DUCC, the Christian Council.

**Chanticleer**: Hasn't there been a split of sorts in that group?

Hall: In the spectrum of campus religious life you have religious activists and you have religious pietists, and you don't have many people

# ILLUSION HINTED AT: U

anywhere in between. Whenever there's any attempt to act as a whole body — as "religious life on campus" — there's always a polarization.

*Chanticleer*: These pietists, who would be included in that group?

Hall: What I call the Christian right on campus: the campus crusade, the inter-varsity fellowship, the J.C. Power and Light Company — all people who are thoroughly dedicated folk. I don't have any question at all about their committment, but the way it works out is they turn their back on society and withdraw into themselves and into their group. They said when the Cambodia thing happened that they thought the responsible thing for Christian people to do was to pray and not to organize or to demonstrate or anything . . . so they went into a room, I guess in East Duke, and prayed for 24 hours, and were very confident that that was the correct response for a Christian to take — not to get involved in secular movements.

*Chanticleer*: And you're very confident that that's not the correct response?

Hall: For me, yes. You know, I'm not God so I can't say that God's on our side. But it seems to me, in terms of everything I know about the Christian tradition, that that was a weak and inadequate response.

*Chanticleer*: It would be surprising to me that the Christian religion, which had no qualms about taking over governments, and setting up cathedrals here and there, and in general running the political life of Europe for hundreds of years; a Christian church that would have no qualms about that would suddenly acquire qualms about a little political action in the twentieth century.

Hall: What generally happens with people who say that Christians shouldn't be in politics, what they mean is that Christians shouldn't be involved in movements to change politics. Most of these groups are funded by and have strong connections with the American status quo in terms of business establishments . . . Whenever Nixon needs some kind of blessing Billy gets called in. Billy Graham would function as a figure to this wing of the Christian student movement in much the same way (good parallel) as Daniel Berrigan functions as a sort of a model figure for the Christian left. In fact that parallel is probably unmatchable.

It's probably impossible to be a citizen and be apolitical. I think the term "apolitical" is a mythological category. I've never seen anyone who existed that way, except in a merely intellectual sense. I feel pretty much the same way about a person being amoral: that's also a term that doesn't make any sense. People understand amorality to mean immorality, or maybe just a different kind of morality than the one they have. But a human being . . . insofar as you're a human being, you're a moral being. God I think of as amoral.

*Chanticleer*: I think if one is going to accept many things that you seem to accept about Christianity and about faith, you must look on time as a sacred thing.

Hall: Oh, I agree with you completely. One of the biblical injunctions is to redeem the time. The wasting of time, sloth, and apathy are all venial sins in the medieval view.

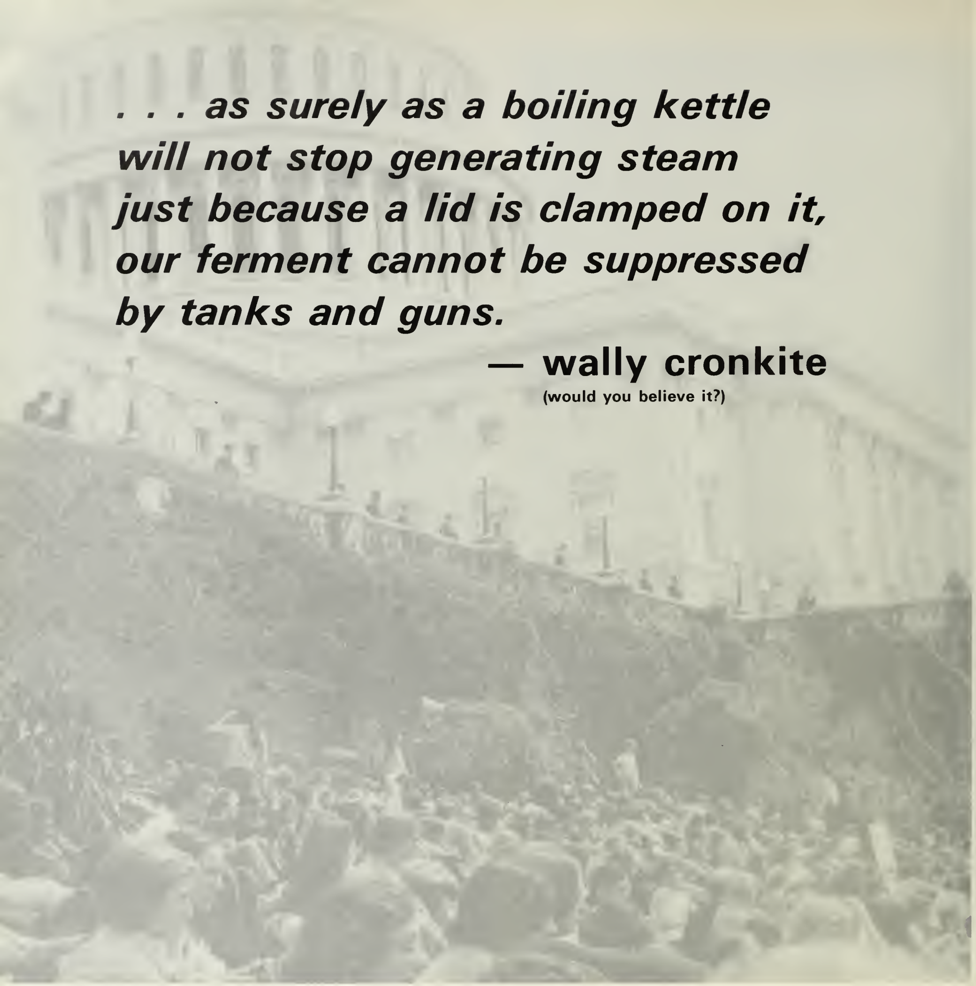
*Chanticleer*: What we have now is an institution, namely Duke University that is propagating a venial sin: the sin of Boredom.

Hall: All right, then, that's one of the reasons that I see myself as belonging here. I think extracurricular activities can have a truly redeeming quality on time spent here. Sometimes they can be the real source of educative meaning and personal interaction . . .

*Chanticleer*: You stated it, that's exactly the entire theme of this yearbook. That's exactly what we're doing, because people come here to get educated, and they're going to get educated one way or another, and they spend $12,000 in tuition in four years getting educated. They're students, their minds are geared toward education. And yet the education process is not geared toward teaching. So the Y is teaching people about politics, how to relate it to their life. Intra-mural sports teaches people about their bodies. Then you have these great areas of darkness, black, mire, muck, you know, just plain shit, like the inside of dormitories, or of curricula in some departments. It seems to me that if sin is that which really locks a person off from spiritual endeavor, then sins such as those are fully as great as the sin of murder, because they have the same effect: what is being murdered is the spirit of people. Although to be fair, murder is slightly different, because murder does have a physical manifestation.

Hall: It's very final.

# NIVERSITY AS VIRTUAL



*. . . as surely as a boiling kettle*
*will not stop generating steam*
*just because a lid is clamped on it,*
*our ferment cannot be suppressed*
*by tanks and guns.*

— **wally cronkite**
(would you believe it?)

IMAGE, THINKING ITSE

(On May 23, the following conversations were recorded at random on the quad.)
***Chanticleer***: What do you think about politics at Duke?
Student: What do I think about politics? Damn waste of time.

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***Chanticleer***: Could I ask you a couple questions?
Student: All right. Is that thing going?
***Chanticleer***: Yeah. What do you think about politics?
Student: About politics? I'm pretty much involved.
***Chanticleer***: Really, in what way?
Student: Well, I follow the races and stuff like that. Even though I don't live in North Carolina, I follow like governor and senator stuff, shit like that.

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***Chanticleer***: What do you think about politics at Duke?
Student: Nothing.
***Chanticleer***: You must have some opinion.
Student: No opinion; maybe if you asked more specific questions.
***Chanticleer***: Do you think politics plays an important role in students' lives?
Student: Duke politics: You mean like ASDU?
***Chanticleer***: Well sorta.
Student: No.
***Chanticleer***: What about student activism?
Student: What about it?
***Chanticleer***: Do you think there's very much of it here?
Student: I wouldn't know.

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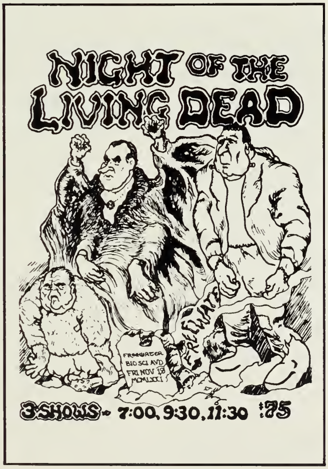
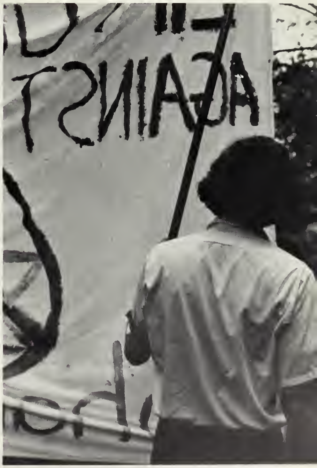
***Chanticleer***: What do you think about Duke politics?
Student: I don't give a shit about Duke politics. Got any more questions? I love answering questions.





LF TO LIFE. ILLUSION OF

LET MY PEOPLE GO

(Russell Dionne was a grad student here, and an active radical during the time of student protest . . . The following are some of his memories of that phenomenon.)

*Chanticleer* : What was your relationship to the radical movement?

Russell Dionne: My first year here, '67, there was the SSOC, Southern Students' Organizing Committee, which was a civil rights organization. When I was with it here its leading figure was Dave Hough, who was a law student. I'm pretty sure that this organization had been in existence the year before because they had a house on Chapel Hill Street which was always under close surveillance and pressure by the local people to kick them out. We organized a number of things; the beginnings of a guerilla theater, for instance, on campus. One of the things I was doing was propaganda, usually on the war, or civil rights, put out as evening reading material in the dining halls. Everybody had the morning paper or the Chronicle in the mornings, but at night they were sort of pressed sometimes for "food" to read while eating, so we would put half sheets or full sheets of paper on the dining tables. There were four or five of us working on that sort of thing. I would edit it, and we'd type it up, duplicate it, and then distribute it.

We were playing around with different things, trying to figure out how to reach more people, what sort of things we should be doing. And it was at this time also that SDS was trying to get in on campus, to start an organization here. The thing is that, in order to build an organization they felt that they had to eliminate competition, SSOC, because that was too civil rights-oriented, as opposed to the war, which SDS was more interested in. They wanted ideological purity, or something like that.

*Chanticleer* : What constituted ideological purity?

Russell: Well, ignoring the civil rights through-the-system sort of thing, because that was almost passé, now. They didn't think that SSOC was radical enough, or sufficiently committed to . . . whatever SDS was into on other campuses. And so what they tried to do was eliminate or make converts of SSOC and set up their own thing, their own organization. But since the people who would be most likely to get involved in SDS were already involved in SSOC, the result of the whole thing was that, on the one hand, SSOC folded and on the other, SDS never got started. They were only a handful, three or four, who were trying to do something.

The thing is, had the more political people not gotten into their rather small ideologically pure organi-

# A BODY OF THINGS T

zation, they could have tapped a lot of people, because there were a lot of people who were surprised by what had happened, radicalized perhaps to some extent, for a couple of weeks at any rate. But there was no organization that could tap them. Had something like the civil rights organization, or anything, been healthy at that point, it could have tapped a lot of people. But because of the semi-exclusive nature of the organizations that existed, there was a lot of stuff in the newspaper, etc., but not very much more. In fact, the focus, probably, of political activity on the campus, beginning in '67–'68, was the newspaper. I think the Chronicle actually is an unusually strong and significant organization on the campus. It is unusual that there is such a large and interested staff or body of students who are willing to work on it.

*Chanticleer* : It seems to me after four years at Duke that I've been able to map out a subtle change, but I'm not sure how much of that is a progression in myself from freshman to senior, and how much of that is an actual progression of the school as a body politic.

Russell: Well, a friend of mine who's in India, Barbara Flynn, went to her undergraduate years here, did her Master's here, and is doing her doctorate now. We've talked about change at Duke, and from talking to her it has been a progression in the university as a whole. Barbara is a good witness to this change, having changed her consciousness to a great extent. She sort of put Duke in the news in '66–67. She's the one who found out and blew the story that the student was spying for the FBI.

*Chanticleer* : What student was that?

Russell: He was an advisor of some sort; student counsellor or housemaster or something like that. And he had access to the student files. And so he was being paid by the FBI to look into the politics and political organizations of some of the students. *Time* and *Newsweek* and all sorts of people kept calling her. The *New Republic* carried a two- or three-page article on it in the spring of '67. The question was, should student counsellors with access to files be paid by the FBI to report on the politics of students? The kid that was doing it obviously was a naive guy or something, because he had been bragging over a beer about "what I'm doing for the FBI".

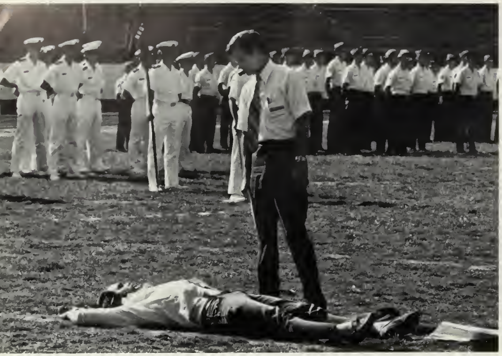
*Chanticleer* : There hasn't been near the number of interesting things happening this year that happened those two years.

Russell: No, right. This year the big things that happen are the concerts. What you look forward to is the next concert. It's almost back into apathy. Duke before was a southern gentleman's school, or something like that, and then it became radicalized for a short period of time, and now it's sinking back into a sleepy, apathetic sort of place. They wear longer hair now than they did in '65–'66.

In political terms perhaps it's simply frustration or despair in the system. No matter who's elected, the basic people will still rule the world: the idea that all these big political issues are illusions anyway, the work of power freaks who should at best be ignored, except when they get too much out of line. '67–'68 was one of the years that dope became fairly widespread on campus; that's when the fraternities started turning on and then dropping out of the fraternity system. That was a good year. It was spreading. You know, the counter-culture all over the U.S. was spreading. Duke being an affluent, fairly cosmopolitan campus, it was hit hard. Turning on used to be daring. Now . . . you just expect it — to have all sorts of neat smells coming out of the hallways on the Quad when you're walking on a Friday. You can get stoned walking from one Quad to another.

THE MILITANT
Thousands join Attica protests
Hugo Blanco deported to Mexico
THE MILITANT

O BE LEARNED CALLED C



(Bill Ramsey is lying down in the above photograph. Bill Griffith, Dean of Student Affairs, is discussing with him certain provisions of the Pickets and Protests Policy.)

Bill Ramsey: Student radicalism, or new left politics in particular, can't be a mass movement. That's one thing we learned from the late sixties, that the minute we tried to turn it into a mass movement, it got commercialized. It started keying in on issues that weren't really involved in the primary issues. We started to try to unsell the war to the American people in terms of what it was doing to them, rather than what it was doing to the Vietnamese people. And thus, things like Nixon's Vietnamization — changing the color of the corpses — it works, because we tried to work out a mass movement on the basis of what it did to me — in terms of the draft, in terms of economics, how it was costing American lives. Radicalism isn't the kind of thing that we can see in any near future as a viable alternative for a mass movement in America. We, Americans, are conservative people by nature, because of our economic system. You can't talk about cuts in the defense budget, because capitalism in its very nature demands to be defended, has to be defended. When you're using 60% of the world's resources and you have 6% of the people, than you're going to have to defend the right to do that.

**Chanticleer**: What do you see as being the future of radicalism: a minority movement?

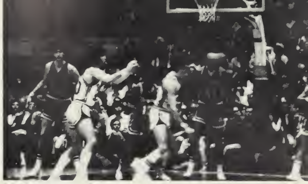
Ramsey: In regular times, in normal times (if there's such a thing anymore), it's there as a constant reminder to witness, as one who witnesses to the tearing down of social barriers. But in un-normal times — that means when the monster surfaces, when Cambodia happens — it serves as a focal point to draw the masses in. It does the research so when the masses get ready to say something, when students are provoked by something that happens, it serves as a way of focusing that. It has the research, the education, the life style, that can help that mass movement, and it takes advantage of things like this.

**Chanticleer**: How would you view the recent protests at Duke over the renewed bombing of North Vietnam? Would you say that Duke's radical people were successful in stirring up the masses?

Ramsey: I don't think so, no. It's partly our fault, partly the two-year recess that's gone on. A lot of frustration involved. People don't want another march, and I can almost see a point in that at some times. Not only that, I think you've got a student body here that's basically conservative. Not in terms of what we normally mean by conservative, but conservative in the sense of being centered in themselves, and the issues that pertain to them in their lives. I think there is basically a sort of self-oriented kind of thing that's going on now — *my* tape deck, *my* dope, *my* time, *my* experience — we're very experience-oriented and self-oriented.

Now the radical community, an activist community, serves to polarize the community. When a community itself doesn't have an issue, nothing forces the people in that community into thinking one way or another. I don't know exactly what these acts of polarization will be. Our acts concerning ROTC at least caused a lot of letters in the Chronicle, that kind of thing. You're going to get negative reactions; that's part of the ball game. It's a part of the polarization; it helps other people to define where they stand, in terms of the act and the negative reaction to it. Things like disrupting the ROTC review as we did helps, I hope, to polarize the situation in a sense, makes people come down on one side or the other. After the vigils we were holding outside the ROTC building, lying down and pouring human blood over our bodies, a series of letters in the Chronicle appeared where I think for one or two days almost every letter had to do with whether ROTC should be on campus or not. So it started a dialogue, at least, and people had to come down. Five hundred signatures (I think that was the number) on a petition to get AROD off might give you some idea of those who we were able to contact who feel that AROD and ROTC ought to be off campus. I talked with some cadets in the last three or four weeks; a lot of them don't want to stand up and defend ROTC. They're really questioning their own participation in that program. I had several cadets come up and say the kind of non-violent, almost liturgical disruption of the review was meaningful for them. We reviewed the troops with human blood. We went down the line splashing blood at their feet and saying "the blood of the Vietnamese people, the blood of the Laotian people", and then reviewed the generals in the same manner and then lay down in the middle of the marching field and disrupted their marching activities. This was only an act of about two or three people. Another faction was trying to do a mockery type thing, and then joined us in the end. The administration was evidently going to do nothing, although we were in violation of Pickets and Protests. Now people in ROTC are demanding that Dean Griffith prosecute, so those processes have been started.

URRICULUM. SCIENTIF



(Tom Sykes is a graduate student and a teacher of political science)

**Chanticleer**: How much involvement do you think that students have in political matters at Duke?

Sykes: I don't think there's very much involvement at all. And the type of involvement I think is fairly unique, at least with my experiences on a few campuses, in that it tends to be wholly religious. There are these sorts of groups, all of them religious-oriented in some way: your left wing religious in the YMCA, or your right wing religious groups like the Campus Crusade. I think it's awfully funny, given the supposed sophisticated social composition of the student body, that this is about all you have.

**Chanticleer**: Well, why do you think that this is the case?

Sykes: I think it's perfectly natural. You have to look at two aspects of the question. One is how much is Duke reflective of what goes on in every other university? And I suspect that the same thing is true of other universities as well; the old secular political groups, all the various leftist coalitions — the Trotskyites and all — even the Democrats and Republicans — have all faded away. So what's happened here is probably not all that unique.

But I think there is an added factor at Duke. Given the class composition of most students here, I think there's everything in their background to reinforce an apolitical attitude, or a reluctance to join any political group of any sort. And even for those that have some social conscience — which a good proportion of the students do — they may not act upon it. For them I suppose it's a little more tolerable to join one of these religious political movements, because that's not so damning. But you don't have to make a real political commitment when you join the "Y", help the Latin Americans or whatever it is, or do some of these community action projects they have in Durham, which I think are fine things. Don't misinterpret me.

**Chanticleer**: So you see it as a lack of willingness to be committed then?

Sykes: Yeah, which I think is perfectly consistent with their background. I really find the Duke student body so homogeneous in their social and attitudinal composition that they are boring to me. It would be very convenient to say that the university has purposefully rigged the admissions to get conservative students, to weed out potential radicals. To some extent that's true. They have found that people, for example, who come from center cities — regardless of their class background just have a different view of the world than somebody who has been nurtured out in the suburbs all his life. There is some argument that the admissions committee or whatever it is has purposely not recruited people from center cities at Duke because these were found to be potential activists. Now that's a rumor. I wouldn't stake my reputation on that. People are almost exclusively from small towns and suburbs; that's where Duke students come from. Now is that the only place they get applications from? Or do they purposely exclude others? I'm not sure.

**Chanticleer**: Do you feel that the trend has been toward a more conservative student body?

Sykes: I'm not sure about that. No, I think people are more private, if you want to call that conservative. People are more interested in their own private matters, defining everything in a very egoistic manner — and in that sense I don't think that's horribly different than the past. They may think they're doing something different, but I don't think they are at all. Their parents were probably just the same way when they were in college.

# C ADVANCE

Everyone likes apples. Remember the good ol' days where apples were 5¢ apiece? 5¢ for some juicy bites into nature's sweet earth. Guess what? We still get them that cheap, the juiciest red delicious apple you've laid your eyes on. "We"? Yep, the Peoples Intergalatic Food Conspiracy No. 1, Inc. Unlimited, esq.

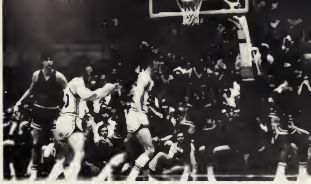
In September, 30 people got together to buy fresh fruit and vegetables at cheap prices, to undercut the retailer so that they could save money, and to try to build an alternative to grocery store-supermarket. All volunteered their labor and started to buy together, co-operatively, so that they could get items 25–30% cheaper than retail. The co-op swelled to 100 buying units (300 members), incorporated in November, and started selling natural food items in January. Its membership consists of working people (secretaries, janitors, hospital workers), students, professors, and a lutheran church which buys with us. Items that we sell are fruit, veggies, eggs, yogurt, and 20 natural food items.

We run on one day, Thursday at the Baptist Student Center, but plenty of volunteer labor is needed before opening. On Tuesday your co-ordinator calls up our wholesaler, at the Raleigh Farmers Market to get crate size and prices for fruit and vegetables. She divides crate price by crate size to get unit price and then mimeos the price for the items on a sheet. People can pick up the order forms after 3, take them home and fill them out and return them Wednesday to the office between 12 and 6 with the right amount of cash. People have signed up for the job slot and are there to take all cash and coallate all orders. Thursday, Glenn and Eric, our truckers go to Raleigh to buy the food, bring it back to distribute in the center. Later people who have volunteered, come in and bag all the orders. People take their time and someone is always playing catch with an orange or eggplant.

First, we were just a bunch of people wanting to get good food at cheap prices, not really caring about each other. And it showed up that we were not together, so some people were being used. Responsibility was being shifted to a core group of people who believed in the co-op but wanted to see it grow in various directions. One being community participation. But getting people to participate was a problem especially in doing the volunteer work. First we had a sign up sheet. But only a few people would sign up for jobs, and it was a hassle since a few people were doing the jobs of many. Large houses would volunteer the same amount of labor as small houses, which was not fair. Also, group and block leaders all felt that too much responsibility was being placed on them. So after school was out, those people who stayed around for the summer got together for a meeting to discuss the problems and by unanimous vote of 80 people decided that 1) Each person, not household, would have to pay a $3 membership fee, 2) Responsibility was to fall back on each individual so that a minimum of 2 hours every 2 months was required of each member, 3) A committee was set up to follow through on those stipulations — any member that did not have valid reason and did not take part could lose their membership and be thrown out of the co-op.

# IS A SO-CALLED "PROOF

APPLE MOUNTAIN APPLES



It seemed a harsh thing to propose, to a group of people who had had little structure in their organization originally. Hopefully we can get together as a group of people doing a community thing by using this method. Personally, I think that people need to understand what we are trying to do in the fullest sense.

We, the co-op, are a business. Not in the sense that businesses are now, depersonalized and profit-making as it relates to the consumer, but a new type of business. What we are is collective "user-control" in a structured form. Yet we employ standard business techniques such as "inventory control" or keeping records on our "cash flow". People hearing these words cringe, thinking "another capitalist", but I think what we are doing is using the tools of advanced capitalism not to make a profit but to save people money. And when seen in this light, people will not get caught up in the rhetoric of "cash flow" or "Revolutionary Workers' Money Saving System", but in the actual happenings of the business. Remember that we are dealing as an economic enterprise within a system that was here long before us, so just to survive we must 1) Survive as a business. 2) Survive as a co-op. Many co-ops have fallen through because they tried to reverse the order, something that may have been on a higher humanitarian level, but too high an ideal for *now*. The way I have personally dealt with the problem of educating people is to explain to the person who volunteered for the job, the actual workings of what he/she is supposed to do. After making sure that the person understands what they are doing, then and only then do I name the function, i.e. inventory control. People's faces invariably light up, with usually some kind of sarcastic expression of how "big" we're getting.

To remain on a personal level members must participate, or we are no different than a regular supermarket-grocery store. And to survive, as a business, we have to grow not only financially but in other directions as well. How we grow will be the real test.

A friend of mine stated it beautifully: "He who has never envied the vegetable has failed to fully understand the human drama."

' OF THIS DELUSION; I

(Jeff Kurzweil worked for Terry Sanford's campaign, and is the only student member of the Board of Trustees.)
Jeff Kurzweil: Her name's Niblet.
***Chanticleer***: Niblet? Come here, Niblet. Aw, just a little puppy. How little?
Kurzweil: Ten weeks old.
***Chanticleer***: Oh, still small.
Kurzweil: It's a toy spaniel, so that's almost full growth. She'll be about 8 pounds when she's full grown. Won't ya, Niblet? Wontcha? Wontcha? (breathlessly)
***Chanticleer***: Watch the microphone.
Kurzweil: I don't have to lean into that thing, right?
***Chanticleer***: I don't believe you do. You want me to check? (loud noise of feedback) Apparently you don't have to lean into it.
Kurzweil: Come here, Niblet . . . come . . . don't go running off.
***Chanticleer***: Fucking thing.
Kurzweil: She's ten weeks old, ten weeks old.
***Chanticleer***: . . . so you wanna start?
Kurzweil: Your question was, why am I working for Sanford?
***Chanticleer***: That's a good question to start with.
Kurzweil: Well, I've been involved in political campaigns before, particularly Gene McCarthy's in '68, and I've always been looking for a candidate who can bridge progressive political thought with a dose of American political realism.
***Chanticleer***: And you think he does that?
Kurzweil: I think Sanford does that very gracefully . . . I shouldn't have brought that dog in here.
***Chanticleer***: That's all right.
Kurzweil: Why doncha just close the door, maybe she'll settle down. Come here, Niblet, come on. This guy doesn't have much time, girl. (sound of footsteps) I had to bring her along because when I leave her in the apartment she goes berserk.
***Chanticleer***: That's OK. I like dogs. Why can't you say that about someone like McGovern?
Kurzweil: I think McGovern is a very talented man, I think he would be a good President. Oops, she's going to the bath . . . put somepaper — unnerneaththatdog!! heehee this is a tremendous interview.
***Chanticleer***: Sit her on that thing right there. OK. If you want . . . if you want, what you can do is sit her outside the window—there's not too many places she could go.
Kurzweil: Umm . . . I think I'll just watch her. Lemme hold her, that's the best way.
***Chanticleer***: OK, here, put her down on that.
Kurzweil: Heehee . . . c'mon, siddown. I'll clean it up, if she makes a mess. I'll clean it up. But, uh, Sanford is an easy person to support, because in terms of political thought, he out McGoverns McGovern. If you know what I mean. Sanford is truly talking about reform of the federal government; the man is saying that he's going to eliminate ¾ of the cabinet positions. This *is* really a reform candidate. I think also, that Mr. McGovern, coming from a sparsely populated, largely ranching type of state, does not truly understand the problem of urbanism.
***Chanticleer***: Do you think Sanford does?
Kurzweil: I think Sanford does, because there are a number of rotting, dying cities in the State of North Carolina. Also, I think Sanford genuinely has the image of your enlightened populist. He has the political sense of the classic southern populist, but he is a progressive — he is not myopic in his vision. He doesn't worry just about North Carolina, he worries about the world.

Not only that, but he is bound to be able, if he is nominated, to beat Richard Nixon. And I think Richard Nixon is a beatable man, I think Richard Nixon has been a total . . .
***Chanticleer***: What do you think of him as President?
Kurzweil: He'll always be the former Vice-President to me. You know, when I hear him on TV, the proper introduction should be, "Ladies and gentlemen, the former Vice-president of the United States, President Richard Nixon." (laughter) I think he was . . . born to be a former Vice-president.
***Chanticleer***: This dog is stealing the microphone.
Kurzweil: Niblet, you are really a pain in the ass. Hold the dog. She's not really this bad, put her in the garbage can. Umm, she's really bad, I'm sorry.
***Chanticleer***: That's OK.
Kurzweil: Dog, I'm gonna put you in the garbage can.

CIVILISATION

N REALITY THE MAGICIA

(Terry Sanford is the President of Duke University, in Durham, North Carolina He is a past governor of this fine state.)

Terry Sanford: Well, in the first place, what are you going to do with this?

***Chanticleer***: What I'd like to do is, go through it, about 30-40 pages of typewritten transcript, and put it together into an interview sort of . . .

Sanford: In the ***Chanticleer*?**

***Chanticleer***: In the ***Chanticleer*.**

Sanford: Number One.

***Chanticleer***: Number one. Dave, let's have some close shots of his face.

Sanford: That seems to be a waste of at least one roll of film, if not two.

***Chanticleer***: There seems to be a battle shaping up between some students and Dean Price, who apparently thinks that 24 hour open-opens are not . . . morally proper.

Sanford: Well, the twenty-four hour open-opens create so many problems that I think we need to put it in the proper perspective.

***Chanticleer***: Have you got many parents on your back?

Sanford: The only reason that I haven't got many parents on my back is that I haven't done anything. I have an almost total opposition from the parents on relaxing the rules anymore in the dormitories for women. It goes far beyond — for lack of a better term — the moral conduct of the student. It goes to a sense of privacy, a sense of security. I think the parents have a point that when they send students here with the understanding that there are particular kinds of rules that we should be reasonably careful about changing them. I am well aware of the fact that most students don't think they are sent here, but most parents do think they send them here. And I sit in the middle of both of these attitudes.

***Chanticleer***: I was talking to . . . do you know Jeff Kurzweil?

Sanford: Oh yes.

***Chanticleer***: I was talking with him. We got a very nice interview from him. At that time I didn't even know he was one of the student trustees, or I would have asked him about it. Has that worked out fairly well?

Sanford: Oh yes. Well, I think that it has worked out to the extent that students now are not complaining about the trustees being an evil force in the university. (the phone rings and he answers, talks about the primary he just lost to Wallace) . . . well, I ran off the track but I'm up out of the ditch now, walking back up along the right of way . . . anyhow, you know, the salvation of the world is sort of my challenge but unfortunately not my responsibility. I do the best I can . . . I'm back in my academic role today. It's a hell of a lot safer here. The brickbats are thrown more easily. . . . Great . . . Well, I'll look forward to seeing you. Thank you. Bye.

***Chanticleer***: You don't seem too subdued by the election results.

Sanford: I knew what I was getting into, and I knew it was a terrible personal gamble, but beyond that I didn't have anything to lose — once the University community sorta approved it, from the Trustees on. So I took the gamble. I knew — I read the polls. I knew you had to be mean on the race issue and the busing issue. I knew I wasn't willing to attack Wallace as being a racist — I would come out feeling slimy myself. So we ran it the way it ought to have been run . . . and it's over. I have no regrets. I'd be up there on the "Today Show" right now, and back conferring with people in Washington as a red hot political product, today, if I had topped him. But I'm just as well off and maybe better off. I am not consumed personally with the idea of being President, so I can be totally relaxed about it.

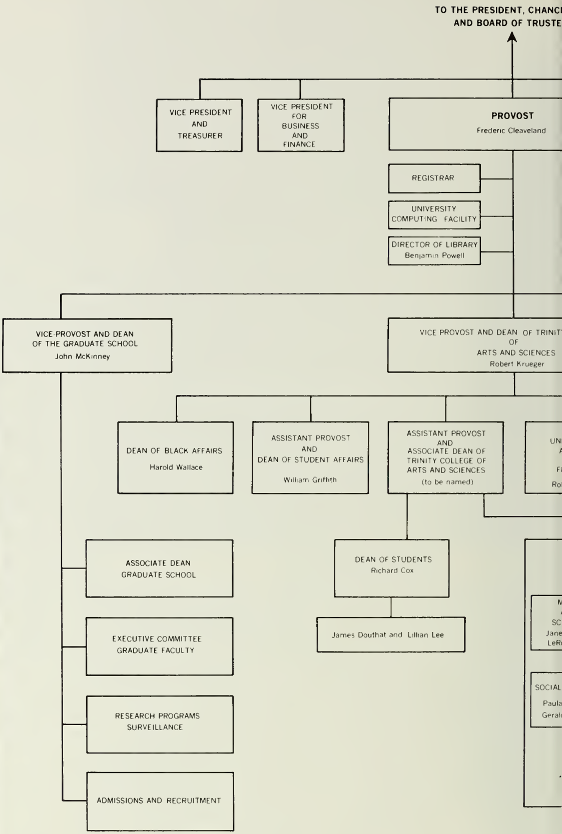
***Chanticleer***: You seem pretty relaxed as president of the university, too. That's good to see. The impression I got from Dr. Knight (the previous president — ed. note) was that he was not relaxed.

Sanford. Well, Mr. Huestis (a trustee — ed. note) said that that was either because I was very relaxed, or I didn't understand the situation.

***Chanticleer***: Which did Mr. Huestis think it was?

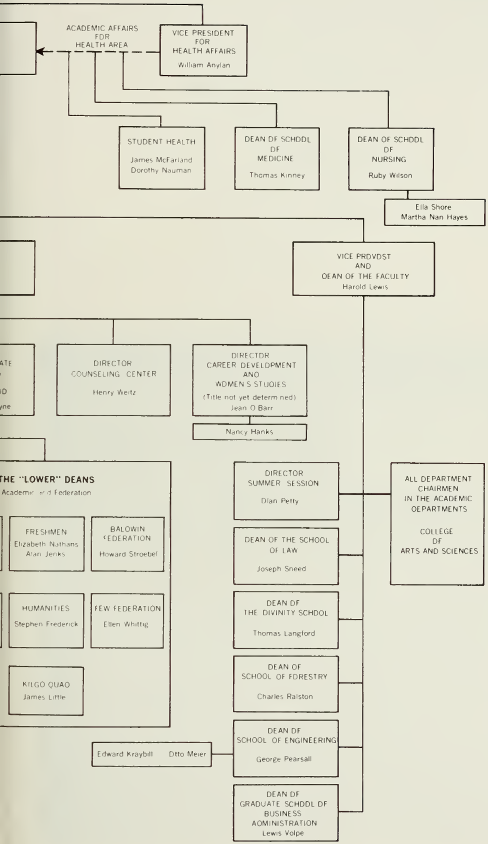
Sanford: There is no reason for me to have any distrust of any element of this whole university community, or to be apprehensive about 'em or nervous about 'em or uptight. I think it's one of the great institutions of the country, and I'm delighted to have a part in it; and every element of it is in good shape.

N'S PATTER. NO ONE K


TO THE PRESIDENT, CHANC
AND BOARD OF TRUSTE
VICE PRESIDENT AND TREASURER
VICE PRESIDENT FOR BUSINESS AND FINANCE
PROVOST
Frederic Cleaveland
REGISTRAR
UNIVERSITY COMPUTING FACILITY
DIRECTOR OF LIBRARY
Benjamin Powell
VICE-PROVOST AND DEAN OF THE GRADUATE SCHOOL
John McKinney
VICE PROVOST AND DEAN OF TRINIT
OF
ARTS AND SCIENCES
Robert Krueger
DEAN OF BLACK AFFAIRS
Harold Wallace
ASSISTANT PROVOST AND DEAN OF STUDENT AFFAIRS
William Griffith
ASSISTANT PROVOST AND ASSOCIATE DEAN OF TRINITY COLLEGE OF ARTS AND SCIENCES
(to be named)
ASSOCIATE DEAN GRADUATE SCHOOL
EXECUTIVE COMMITTEE GRADUATE FACULTY
RESEARCH PROGRAMS SURVEILLANCE
ADMISSIONS AND RECRUITMENT
DEAN OF STUDENTS
Richard Cox
James Douthat and Lillian Lee
SOCIAL
Paula
Geral

# BUREAUCRACY!

NOWS WHAT UNIVERSITY


ACADEMIC AFFAIRS FOR HEALTH AREA
VICE PRESIDENT FOR HEALTH AFFAIRS
William Anylan
STUDENT HEALTH
James McFarland
Dorothy Nauman
DEAN OF SCHOOL OF MEDICINE
Thomas Kinney
DEAN OF SCHOOL OF NURSING
Ruby Wilson
Ella Shore
Martha Nan Hayes
VICE PROVOST AND DEAN OF THE FACULTY
Harold Lewis
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yne
DIRECTOR COUNSELING CENTER
Henry Weitz
DIRECTOR CAREER DEVELOPMENT AND WOMEN'S STUDIES
(Title not yet determined)
Jean O'Barr
Nancy Hanks
THE "LOWER" DEANS
Academic and Federation
FRESHMEN
Elizabeth Nathans
Alan Jenks
BALDWIN FEDERATION
Howard Stroebel
HUMANITIES
Stephen Frederick
FEW FEDERATION
Ellen Whittig
KILGO QUAD
James Little
DIRECTOR SUMMER SESSION
Olan Petty
ALL DEPARTMENT CHAIRMEN IN THE ACADEMIC DEPARTMENTS
COLLEGE OF ARTS AND SCIENCES
DEAN OF THE SCHOOL OF LAW
Joseph Sneed
DEAN OF THE DIVINITY SCHOOL
Thomas Langford
DEAN OF SCHOOL OF FORESTRY
Charles Ralston
DEAN OF SCHOOL OF ENGINEERING
George Pearsall
Edward Kraybill
Otto Meier
DEAN OF GRADUATE SCHOOL OF BUSINESS ADMINISTRATION
Lewis Volpe

The origins of Duke University extend back far beyond J. B. Duke's indenture, Old Trinity College, or even ancient Union Institute. We owe our entire intellectual heritage to the scholars of the middle ages who founded the first universities. In doing so they established archetypes that continue to be part of our experience.

In the original universities all matters were decided within a framework of constitutional democracy. In the University of Paris during the twelfth and thirteenth centuries the faculty elected representatives, who elected the Rector. They also had final say over policy decisions. At the University of Bologna, also during the twelfth and thirteenth centuries, the students selected *consiliari* from their own groups (determined by geographic distribution) who then elected a Rector and voted on all non-academic affairs. The faculty controlled the curriculum.

As the centuries progressed, the communities of scholars began to pass the administration of University affairs off to an ever-proliferating number of dean and officers, provosts, chancellors, rectors, regents *et alia*. In the political world a similar thing was happening. The aristocrats of the feudal period had a great deal of autonomy over their own affairs. However, as monarchies began to assert themselves as centralizing power forces, the loose feudal hierarchy became solidified. The many-layered and overlapping chains of responsibility of late feudalism (we may use the vocabulary of the German system) are similar to the system that developed in the universities. The chief officer of the university became tantamount to the monarch, his vice-presidents and provost equivalent to the princes of the church; while the vice-provosts may be seen as lay princes, the middle level deans as barons, and the "Lower" deans on the chart as free knights — being able to change jurisdictions and allegiances at the drop of a contract.

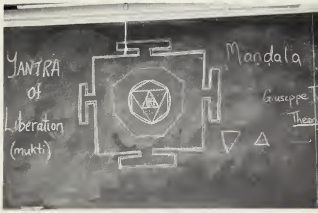
The political system of monarchy faded and passed to various systems of democracy (parliaments, soviets, congresses, etc.). At the same time, though, the organization of the university remained unchanged. For the most part it remains so today. Some European and a few American universities have returned to the original manner of governing the community of scholars: participatory democracy. Duke is not one of them. In fact, the many lemellae of "officials," all subordinate to their immediate superiors, still leads inevitably to the Monarch. Welcome to the Eighteenth Century.

IS FOR, BUT IF WE PLA

***On the following few pages you can see what some professors and assorted other University types look like . . . Bear in mind that none of these people appear on the administrative chart you just passed. Neither do you— which is one thing, at least, you and they have in common. Maybe we should have drawn in a "serf" box for faculty and students, but it just didn't seem to fit. Bureaucratically, that is.***

Dr. W. T. Laprade, Professor Emeritus of History

# Y THE GAME WELL ENOUG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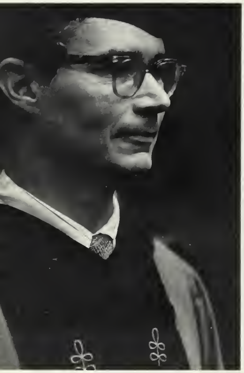
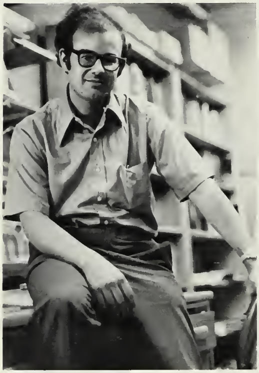
# H, WE MAY BE A GREAT

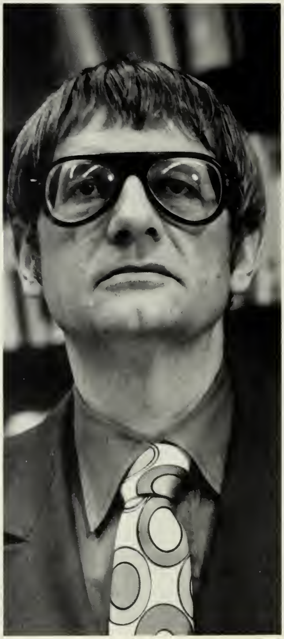
Dean Alan Jenks



Stephen Vogel, Zoology



Dean Hugh Hall



Dr. Buettner-Janusch, Anthropology

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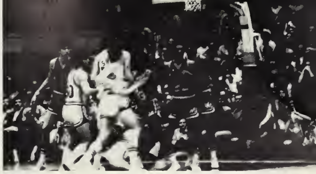
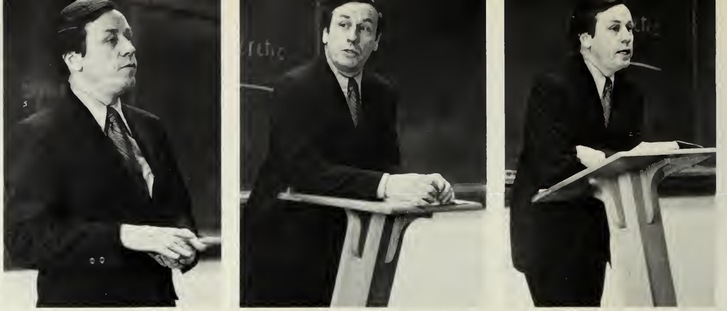
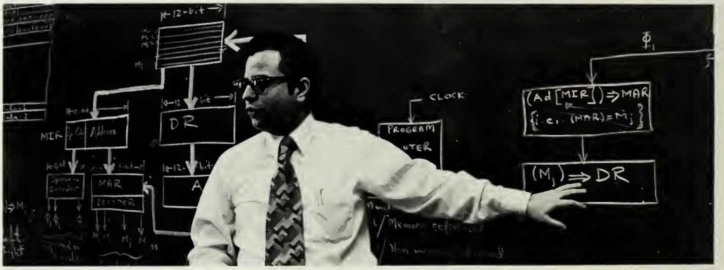


Samuel Cook, Political Science

# DES BEHIND THE MYTH





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Dr. P. N. Marinos,
Computer Science

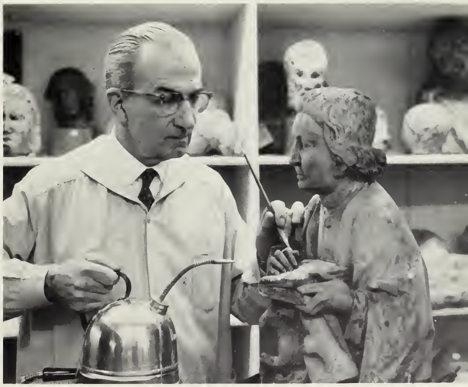
Left, Everett Weatherspoon,
Financial Aid, ret.
Right, Thomas L. Perkins,
Trustee

# ? UNIVERSITY ORIGINA

Ainslee T. Embree, History

Mary Lee Parker & Reynolds Price,
Macon, N.C., December, 1971.

Rostilav Hlopoff, Restorer



# LLY A CHANNEL TO CREA

(Dr. Cordle is Professor of French.)

***Chanticleer***: You've been here a long time.

Dr. Cordle: Yes, I have indeed. I've been here 22 years. I've seen a good many generations of students.

***Chanticleer***: What's kept you here for so long? Why have you decided to stay?

Cordle: Well, mainly, I suppose because I could. And certainly because nowhere else attracted me more. It's been a good atmosphere for me, intellectually. Not that I found that much stimulus in the activity of the university as a whole, but it was conducive to my own reflections, broodings. . . . If anything, there's too much likeness of mind in this community now. And it has nothing to do with the regional origin, but rather the class of origin of our faculty and student body. The student, necessarily, is going to be drawn from a fairly well-to-do class because of the fee structure here. The faculty — I suppose any faculty tends to become more and more like itself through the process of selection, recruitment. People tend to prefer to recruit people like themselves rather than someone who will offer a different outlook, different objectives, and may become an abrasive presence.

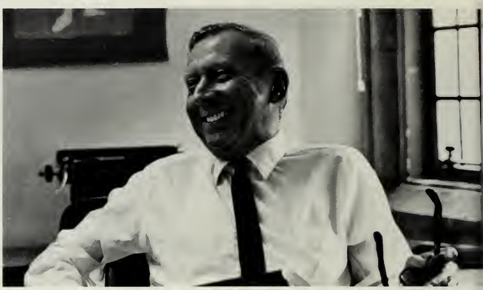
***Chanticleer***: Certainly the results of the current, or the everlasting situation aren't really what's desired. If you think of the old cliché of a marketplace of ideas, all the ideas are coming from the same market.

Cordle: Exactly. The ideas tend to be self-serving, and they tend to be supportive of the in group.

***Chanticleer***: I remember you mentioned that the only time you attended commencement was to picket.

Cordle: That is true. I have an objection to wearing academic garments. Up to this point, to my knowledge, the faculty has not been excused from wearing academic garments to commencement if the faculty is to be seated in the faculty section. Now one can always go as a spectator, but I feel, on the one hand, I have a right to sit in the faculty section, and on the other hand I have a resistance to wearing academic garments, so I have not been to commencement.

***Chanticleer***: Well, what were you picketing that time?



Cordle: Well, that was in the spring of 1968, and we were trying to move the trustees to accept the principle of collective bargaining in the non-academic work force.

***Chanticleer***: There is a tendency on the part of a lot of the academy to regard our problems a little bit naively and have a kind of inarticulate outrage that doesn't lead anywhere.

Cordle: Well, I expect I would have to accept a considerable share of guilt in that. Yes, I've been . . . I said I was a radical, but I've very much been a parlor radical.

***Chanticleer***: But you've acted?

Cordle: In a very small way. In a very limited way.

***Chanticleer***: You were saying earlier that you thought, at least to some extent, that your involvement in the affairs of Duke University was a process of becoming able to be indifferent.

Cordle: Yes, I've tended to cultivate a larger and larger share of indifference toward the questions that tend to agitate us. I think that, again, this is a matter of age, and of fatigue. Some things that I've been involved in just seemed to go on too long for me to bear up very well under them. I think significantly of the issue of collective bargaining in the work force of Duke University. This seemed to me an inordinately long struggle for something that was such a clear issue. Therefore yes, fatigue, loss of patience, what-not . . . these have sort of driven me to the indifference that I mentioned. I think I could be wakened out of it, perhaps.

***Chanticleer***: But in the professional context, it's almost a means of survival.

Cordle: If you have to cultivate indifference in order to survive professionally, I'm not sure how good it is to survive professionally.

***Chanticleer***: I wasn't really thinking of surviving professionally, because you have survived professionally, but more a means of your own personal survival.

Cordle: To cultivate my own little inner, spiritual garden? I'm very distrustful of those. This has too long been one of my temptations, in other words. That inner garden of delights.

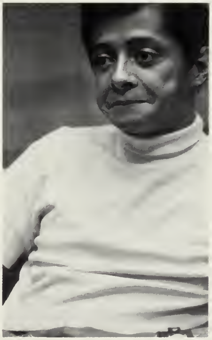
***Chanticleer***: The seedy solipsist?

Cordle: That's the risk.

# TE AND PROTECT INTELL

(Dr. Adams is Professor of English.)
***Chanticleer***: Have you been doing any thinking about what a critic's role in society is? Why do we have people like yourself? What are you doing that the society has decided to make a slot for you to fit into?
R. W. Adams: The more I think about it objectively, I suppose I'm nothing more than an ornament for society; I'm really not necessary to the physical well-being of society. The spiritual well-being — well, that's a different thing. And it would be very difficult to make a precise statement about my value to society. As I've said before, I think it's extremely valuable in the development of anybody's mind to know how people have thought, or to know how other people have coped with the same problems that man in the 20th century has to cope with — again this idea of universality. A lot of the problems that Chaucer had to face, that Milton had to face, and Shakespeare, and Donne, and Vergil had to face, are not really all that different than the problems that the average Duke student is going to have to face.

The audience has changed, so we do a different kind of reading. For the really great, great literature, after you have peeled away time differences, after you have peeled away the contemporaneity, there still will be that kernel there, which should be handed down through the years. One of the reasons that I am sort of against the isolation that the black culture is going through now — of course in varying degrees it tends to be true that our experience is different, ours is unlike anybody else's. Well, on the surface perhaps it *is* unlike . . . after you get beyond the surface there's a good deal of similarity.
***Chanticleer***: Is there any pressure on you by the black students to be more relevant than you perhaps are?
Adams: No, but it was one of the things that I had to think about a good deal before I came here . . . And my conclusion was, I am a professor of medieval literature and that's what I'll do. So that's pretty much what I've done. There are lots of people around who are more trained in black literature than I am. My approach to literature is not . . . Well, as we have been discussing here, my approach to literature tends to emphasize similarities rather than differences, so that I just get up and teach what I know.
***Chanticleer***: Have you found any instances of subtle racism here?
Adams: No . . . I have been rather pleasantly surprised. The first thing I worried about, of course, was how I would be received by students. And, here again, my mask as Professor of English was the attitude that I took. "I'm simply telling you what I know about literature." If there was any, those people dropped out of the classes after the first day. It was never of any significance after that. As far as the university, as the faculty and staff are concerned, I haven't detected any. One is always amused more than anything else when people seem to smile a little too much, when people seem a little bit too gracious. One wonders what's being covered up, what's being compensated for, but even that is a much more pleasant way to live, a very *civil* way to live . . . (a pause in the conversation while pictures are taken).
***Chanticleer***: I really like taking pictures.
Adams: There's nothing in the world that I think I dislike more, than having my picture taken.
***Chanticleer***: Than having your picture taken? (click) Ha, ha. It will look very funny in the yearbook to see these words alongside the pictures.
Adams: Hahahahahahahaha. Exactly. Oh well. (click)
***Chanticleer***: Hahaha . . . Hyukhuh. (Click) (Click)
Is there anything more you would like to talk about?
Adams: It's really a very rewarding, very challenging and interesting study. Again, you have to have a certain personality makeup to want to do that sort of thing. There are a lot of people who don't. There is nothing the matter with them, they just have other interests. There are people who are more practically oriented — people who want tangible results from what they do, people who want to put in X amount of effort and get out X amount of product. People like my father, who is very talented with his hands, who can build all sorts of very nice cabinetwork and who can fix the sink when it gets broke and can put the windowpane in, and who now, though he objected rather more strenuously to begin with, simply looks askance at my career, still is inclined to wonder what I am doing, what do I have to show for my efforts. You see, I can't hand him a finished piece of work, I can't say that I have worked for four hours and here it is. For that kind of person, the study of literature is unrewarding, even wasteful. But I can't live without *them*, because I have to have a house to live in, clothes to put on; I have to have someplace to plug in my electric toothbrush. So they give me the time, the environment, for thinking about literature.



IGENCE ENERGY; CHANNE

When leaving Perkins Library, students and faculty members are obliged to stop briefly for a check that ensures books have been properly discharged. One is confronted politely by Angus McDougall, a soft-spoken gentleman with an accent, who performs his necessary task almost apologetically, and then thanks the borrower and wishes him a good day. Mr. McDougall is one of those individuals on the periphery of the Duke academic life who receive little publicity, yet whose minds and talents are as full an expression of University as any professor's. In brief, Mr. McDouglass is an artist, a writer of light verse, and a very fine sculptor.

Angus McDougall's connection with Duke dates back to 1927, when his father, Professor William McDougall (who had succeeded William James as professor of psychology at Harvard) came to Durham to establish Duke's psychology department. Angus was born at Oxford, educated at Brown and Nichols preparatory school, and was groomed for Harvard University. His interests, however, were directed more toward the arts then academics, and as a result he journeyed to Florence in his twenty-first year to study sculpture under Andreotti at the Royal Institute of Art. He then travelled to England for architectural studies and sculpture with Henry Moore, and three years as apprentice to Eric Gill in stone carving. Angus worked in London as a sculptor in his own studio for several years and then returned to the United States in 1938 as a designer for Steuben Glass in New York City. He later helped to edit *Tomorrow Magazine* and assisted in publication for Creative Age Press.

During World War II Angus hitched out to New Mexico to become director of recreation for the city of Taos, and he became friends with Frieda Lawrence, wife of D. H. Lawrence. In 1946 he returned to Durham to teach sculpture and to do busts of individuals on a commission basis. Four years ago he retired from sculpting and took a position as assistant librarian with the Duke Library.

For several years Angus has lived in a modest white cottage one block from East Campus. His well-groomed garden, with its cherry tree in blossom, many rose bushes and cheerful patches of pansies, makes the house stick out in his neighborhood, like the well thumb of a sore hand. The inside of his home is equally impressive, with walls of a subdued green decorated by old maps, paintings, and miniatures, and rows of books of every description. Several of Angus' sculptures in the living room reveal the excellence that this quiet gentleman has achieved in his art.

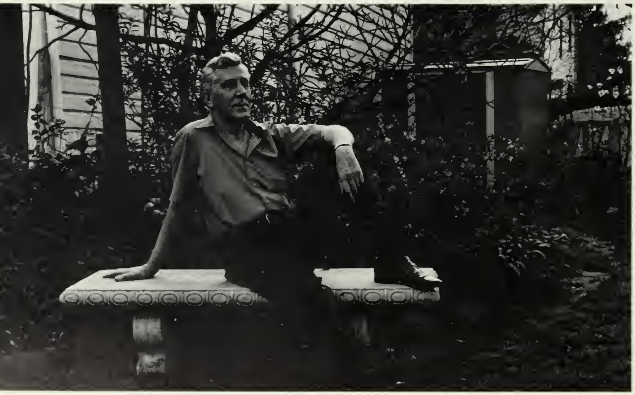
During an interview on a Sunday afternoon in early May, Angus, preferring to shift the conversation from his own achievements, told me of his grandfather from Scotland — an inventor and the founder of a large chemical works — and of his father — author of twenty-three volumes of psychology, the founder of the Duke psychology department, and one of the major figures in his field. In discussing art, Angus classified himself as conservative but openminded. He has little interest in so-called "junk" sculpture, because he feels that it has little to communicate, and he prefers more realistic expression and lifelike representations of nature. Angus does, however, think highly of the abstract work of Constantin Brancusi, Alexander Calder, and Henry Moore. Because he enjoys working with people as models, (he has specialized in busts), and forming a special relationship with the sitter, he laments the fact that too often people don't decide to commission a bust of someone until after the person's death, making his work less direct.

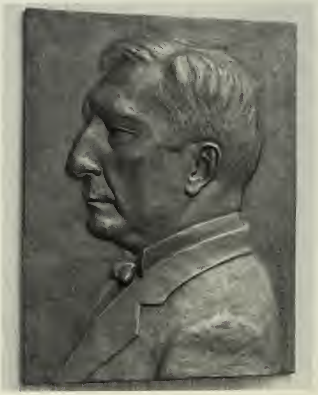
Some of the subjects of busts include Dr. William Blackburn, retired professor of English, Dr. J. B. Rhine of the Institute for Research into the Nature of Man, Ina Forbus, author of children's books, Frederick Douglass, and Helen Keller. A relief portrait of his father adorns a wall in the psychology reading room at Duke, and Professor Carl Zener is remembered by a sculped head in Zener Auditorium in the Psychology Building.

In recent years the demand for bronze heads declined as fashions changed and costs increased. Many feel that a thousand dollars for a bust is too expensive, but few realize what a large percentage of the fee is taken by the necessities of production and what a small amount finally reaches the artist. As a result, Angus has closed his studio and concentrates on reading, writing, and tending his garden, in addition to his duties at the library.

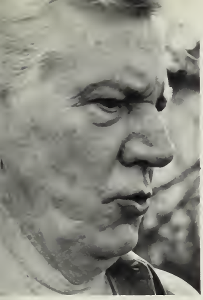
Preferring to be near a university community with its wide range of interests, Angus likes Duke's proximity to a city the size of Durham. "Between town and gown," he says, "I think we have a good thing going. Chapel Hill is too ivory tower. The village revolves around the university, and hence the proper sense of proportion is lost."

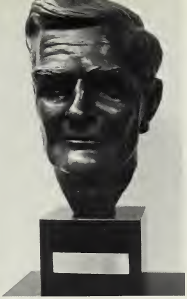
— Dave Williamson





L GROWTH PINCHED ENER





Reprinted below is one of Angus McDougall's poems:

***Enviable Jellyfish***

**To educate**
**a vertebrate**
**and teach it how**
**to cerebrate**
**one must agitate,**
**inculcate, and**
**castigate.**

**Oh to be invertebrate:**
**Navigate and undulate**
**around a cape,**
**then celebrate**
**the limpid state,**
**and suddenly**
**DISINTEGRATE**

GY, NOW IMPRISONS IT.

### FOUR BROTHERS (& 1 GRIT) RAP 'BOUT DUKES

*Duke tain't shiti Dig it, brother, Duke ain't eyewater on a rainy day for a dead man's widow who scorched her ass while peeling onions over a bunsen burner. Duke ain't mad dog slopper* . . . Duke celebrates academic pursuit enwrapped in the effluvia, the love, emanating from Miss Sarah's Garden de Eden. Duke expresses the purity of scholarly dedication — a dedication synonymous to one's devotion to the Almighty, a dedication that carves meaning out of nothing. Duke is beauty . . . *Man, well Duke's awright, man. I mean like you can make it okay, brother. 'Cause, 'cause all you gotta do is y'know jive some white chick into doing your homework and well the Brothers kin cue you on what instructors to mess wit* . . . As I perceive it Duke is simply a vehicle for better things. Because one becomes accustomed to the type of study required to obtain a quality education at any institute. The demands one faces here acouter an individual to grapple with the real, monolithic white power structure. Here one undergoes a type of basic training on a microcosmic level . . . Duke is truth. Duke allows your soul to blossom, bud, thrive. Why, here you can relate to people in spite of individual differences. Here you have the opportunity to learn to embrace humanity behind a natural arras of greenness. Duke is prelapsarian Eden where all creatures . . . *Duke fucks wid your cool. i mean you see all these rich spastic-assed boys pushin' these fine wheels and you say dat jive dude don't know how to 'spote dat car. Then there's these fine-ass bitches twisting 'round here in dem "fi-hot" pants smiling at you but gittin' up all de time. Shiti Duke's a muthafucka* . . . Well man, sometimes niggas really git down round here now. I mean, I mean mostly every weekend there's some kinda gig either on East or West. Most likely tho de brothers down in Tabard got sum'n going on . . . poker, bid, pinochle . . . Looking objectively, I would guess that here one can find something to stimulate the mind and the place is conductive to study. Besides, black intellectuals take great pains to incorporate the community into our academic schedules. Well at least we try . . . Well, fellows, you may say what you guys please but

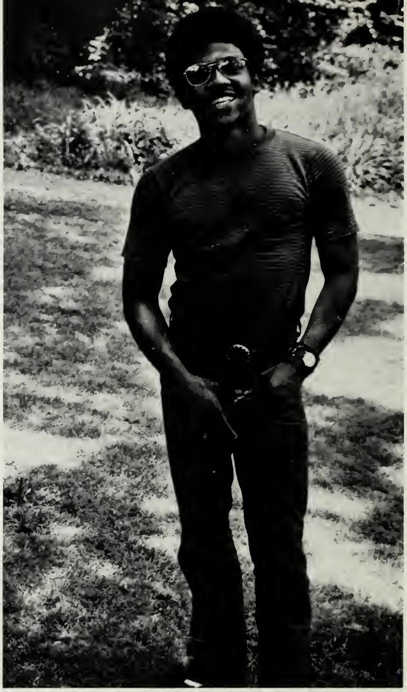
# CENTERS OF INTELLECTIO

I simply adore Duke. It's divine, really divine, you can feel the intellectual richness of this educational *mecca* tintillating your very skin . . . Probably the most pervasive quality of the school is its academic air and *maybe* that's a weakness. But at least you can study . . . *Fuck studyin, what i wanna know is kin you git over?! Can you 'Fill More East' or Feel Mo' West?! Hell now! Brother, these Breck bitches are so goddamn cold I wonder if dis ain't Ice Station Zebra or sum'n. I mean, cool, some of these 'ho's zip by ya so fast you kin feel icicles hanging off your goddamn* . . . Man some of de sistuhs' okay. Like, like they kinda stick together y'know? That's not to say they stuck up or nuthin 'cause all of 'em ain't. Fact some of 'em real sweet to you . . . Girls are fine with *me*. I find it quite pleasant to watch their lovely gaits, their carriage. I personally, however, prefer love in the platonic sense. It's more elevated! . . . *My* preference is for a dynamic black *woman* who understands the importance of academia to black people. I want a woman who realizes the long term implications of education for black people politically, socially, and economically. As I perceive it, it's of more moment that we superordinate acadamia to other goals. At Duke one can do just this . . . *Like i said a while back, brother man, Duke don't mean doodle-squats to me. I'm jest here 'cause i need that dare sheepskin to git over, baby. Fuck all this academic bullshit!* . . . Duke floats on a calm sea of peaceful solitude and equanimity. That's why I'm happy here . . . *Man, Duke's a jive place sometimes but then, man, that's the score most anywhere you go. I mean if you git wid de right people, yo' kinda folk, so you can git high off some good stuff and git down wid some good stuff, well den everything's cool, brother* . . .

"RIP 'EM UP! TEAR 'EM UP! G'M HEIL DEWKE!
GO T'HEIL! KERILINA! GO T'HEIL!"

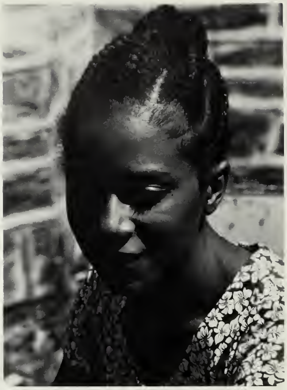
. . . *Like I say, cool, Duke tain't shit!*

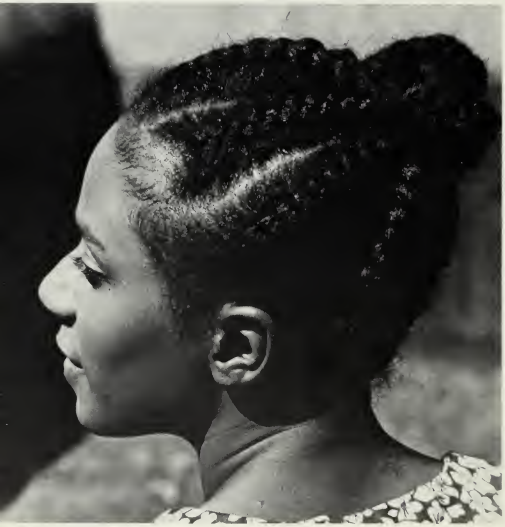
# N HAVE MOVED FROM TH



# E DEPARTMENTS: MIND

# IS INTER-DISCIPLINARY.

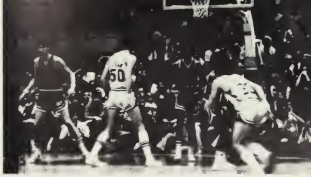




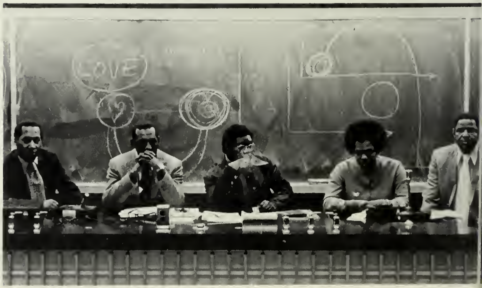
**Chanticleer**: I wanted to ask you about the hair, about the braiding.
Lynn: It's a West African art. Most women in East Africa don't do it because they cut all their hair off. Women in West Africa wear their hair longer, and they do braid in all kinds of intricate styles. We call it corn-rowing over here, because of the straight rows — I don't know what they call it in Africa. The important thing about doing the hair style is to make sure that the style is symmetrical: whatever hair-do you have it's got to be symmetrical all the way around, even rolls and very straight parts. That's a necessity. Mine isn't perfect — This is a mediocre style. It should be completely straight. See how I have about eight rows in my head now? Often you use very small sections of hair so that, for instance, if I wanted to do mine in another style, I might be able to do it with about thirty, which would make very, very tiny braids. You braid the hair by weaving in a few strands at a time until you get a rope-like braid that's stuck close to the head.

There's another braided style. It's not really corn-rowing but it's also a West African art and a style that black women used to use a long time ago, like when my grandmother was a child, during slavery. People don't do it much anymore because it's not considered cultured, I guess. You take silk-like thread and you bring your hair in sections however you want to do, whatever style, and you wrap the hair with the thread and make the hair very stiff, like if you have a braid. The way this hair-do is, these braids all stay straight up. If I had wrapped my hair, which I started to do, instead of braiding it, it would stand up from my head just like a comb. That's the way you see it in Africa a lot today. In fact, I learned to do it from an African student that's here now. And my mother just says she absolutely refuses to do my hair like that. She'd corn-row it but wouldn't go any farther than that.
**Chanticleer**: How come your mother wouldn't do it any farther?
Lynn: It's all a part of the indoctrination of white culture. When my mother was a child, women would do that to their daughters' hair if it was very short, because you can wrap the hair and it grows if it's wrapped up. You don't have to comb it as often. And so it was a kind of a stigma to have to go to school with your hair wrapped, and I imagine the kids made fun of you. She accepts the corn-rowing for me. She's not crazy about it, but she will do my hair like that. She looks at it kind of like a fad, but she just absolutely refuses to wrap my hair. And I think that's basically the reason: because it is quite foreign and quite strange. And also it's considered "country." A lot of women in the deep south, Mississippi and places like that, still do their hair like that, and you're considered ignorant and very "country" if you wear your hair that way.
**Chanticleer**: Do you get much reaction here at Duke when you wear your hair like that?
Lynn: No, other than: "How did you get your hair like that? It's really different-looking, really odd-looking." I've had people, especially when I have it done in the circular style, stop me on the sidewalk and ask me how did I get my hair like that, what did I do to my hair. But I think one reason people don't react to it negatively is because over here we tend to do it more stylishly. In Africa, the women do really weird-looking hair styles that I probably wouldn't wear here, because they will braid their hair and maybe have something, two things sticking out on the side, you know, or in the middle, or right out of the top. Things that really look weird.

# CAN MIND TOUCH THOU



# GHT AGAIN? WILL UNIVER



# SITIES JOIN THE DINOS

My blue-eyed "friends" would wonder why I set to write of racism. For surely I've not been a victim of racism here at Duke? Was Duke not receptive to me? I lived, ate and slept with them, and they never turned me away — now I call them racists. Why? Is it because it is fashionable nowadays to be Black-and-angry? No, I am not angry, and neither am I after a fashion. The angry Black is not the product of a popular movement or consensus. The quest for self-realization, self-definition, and self-respect is not a fashion; it is a most intensely "human" requisite. The anguish is what spurs the anger; when man is deprived of his most basic human needs, the frustration drives him toward attempted fulfillment. That is, he must *seek* his manhood, because his essence as a human being has been veiled by his forced existence at a lesser status. He has had no self-respect because he has not had the power of self definition, his essence being defined by his "blue-eyed 'friends'." And he, all too often, fell into the trap of accepting the *white* definition as *the* definition. I fell into that trap.

Part of the reason for my own naïveté, perhaps, was that I had just come from the unaware atmosphere of balanced integration (That is, a temporary balance, because the community was in transition — the school, like the community, is all Black now.), but most of the navïeté was simply my own. I stepped into the whiteness of Duke unseasoned in the subtleties of racism and thinking that *I* could work *within* the system, when I didn't even know what "the system" was. Hardly did I understand the cautious aloofness of my Black brothers and sisters who clustered diminutively about "the table" and seemed either reluctant to mix, or as if they didn't know how. Ironically, to me, I found the "racists" to be more *receptive*, if you will, then the "brothers". But what I did not see was that my catering to these "others" was alienating me from my own people, hence from my own self, my identity. They accepted me because I was "not like those other negroes". I had incorporated the white value systems, so of course it didn't matter what color a person's skin was — as long as his mind was white.

Of course I was not alone in this delusion. Interjected as we were into the white man's society, most, if not all, of us had to some extent incorporated those values, though some had, to various extents, managed to partially liberate their minds from those white bindings. Thus, we were a whole spectrum, some reaching after white idols, some standing still, some growing gradually toward selfhood and the ultimate goal of us all, Blackness.

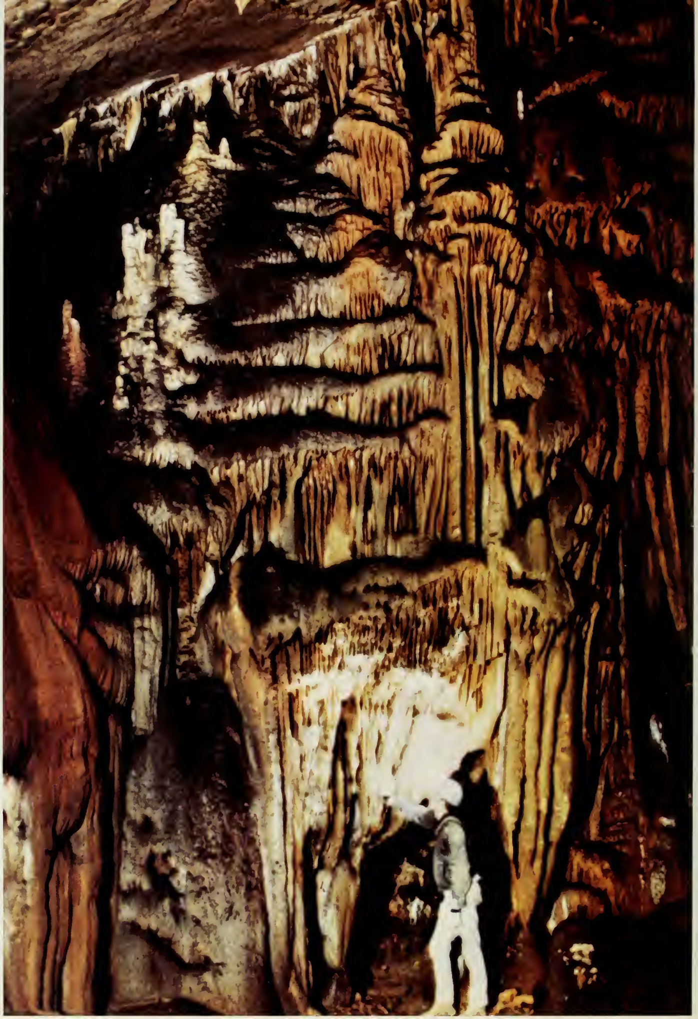
But there is a point beyond which the acceptance will not go. Individually, the liberals of the society might be willing to accept us *as individuals*. But the system, the white racist politico-economic structure of this society, is not willing to accept us *as a people*. It would rather splinter us as a group and swallow us piecemeal into the anonymity of the conglomerate masses. All who refuse to be thus digested are relegated to the status of excrement and ground into the dust. And we failed to fit neatly into either class; we were not of one accord, neither were we totally disjunct.

Ironically, it was the institution itself that bound us one to all. Granted, the group had begun to knit — around a common cause, a cultural and ideological event; but it was the common anguish of having been depersonalized by a system that, as a matter of course, treats its own people as objects, and treats Black people as non-entities. When we arose in protest, our pleas either were unheard or unheeded. The institution drove us together; it denied us identity beyond the bounds of our own group, and when the group as a whole stood up to demand recognition, it shattered the coalescence and granted up, in lieu of recognition, more anguish, deeper bitterness, and an even greater distrust for our asserted overlords. Frustrated, dejected, beaten by the system, and struggling to maintain our academic existence even as probationary students, we retreated to a struggle for survival, knowing that although the institution had managed to hold its place during what was for us a crisis, it had at the same time begun to forge a new kind of Black brother at Duke, a new kind of Black sister, tempered now in the subtleties as well as the blatancies of racism, with one eye on the foe and the other eye on the future. For it is the future we look to as nation-builders.

Those of us who now leave will be the last to recall those crisis days now over three years past. But for each new Black face, Duke has a travail. Its forges go on tempering Black minds; Black bodies go on weathering the struggle; and somehow, throughout it all, Black faces go on laughing in the face of adversity, even though it is a very trying, very painful trek. Those of us who weather it, have yet another tool as nation-builders. May we use it well.

—Harve Linder

# AURS? OR HAVE THEY A



OUTING

LREADY? *WE* ARE THE D

To list the places where one finds the members of the Duke Outing Club enjoying themselves is to understand what makes the club distinctive and heightens one's respect for those who would point to man's dubious sanity. For example, one's first acquaintance with the club is likely to come on Student Activities Night. At that time, a pair of precariously thin looking ropes curl over the top of one of the Union towers and snake down the sides to the ground. After a few minutes, having attached themselves to the ropes using a sling and Caribiners, two members blithely slither off the roof and walk backward, parallel to the ground, down the tower walls. Whereas one finds oneself impressed viewing the spectacle from the ground, for a beginner contemplating it from five stories up it is likely to appear as quite possibly one's final act in the world.

This is, of course, a somewhat distorted portrayal of the hazards and activities involved in becoming a member. Having paid the two dollar membership fee one has at one's disposal (given a degree of experience) assorted equipment for caving, rafting, climbing, repelling, and camping.

One also has access, as often as twice a week, to the instruction and experience which accounts for the generally accident-free record of the Outing Club. Learning the skills of rafting, caving, or rock climbing comes rather quickly and naturally with practice. Those who are not captivated by the sheer personal challenges of increasingly complicated and adventuresome feats usually find themselves drawn into participation merely as an excuse to visit the wild and beautiful environs so typical of the Outing Club experience.

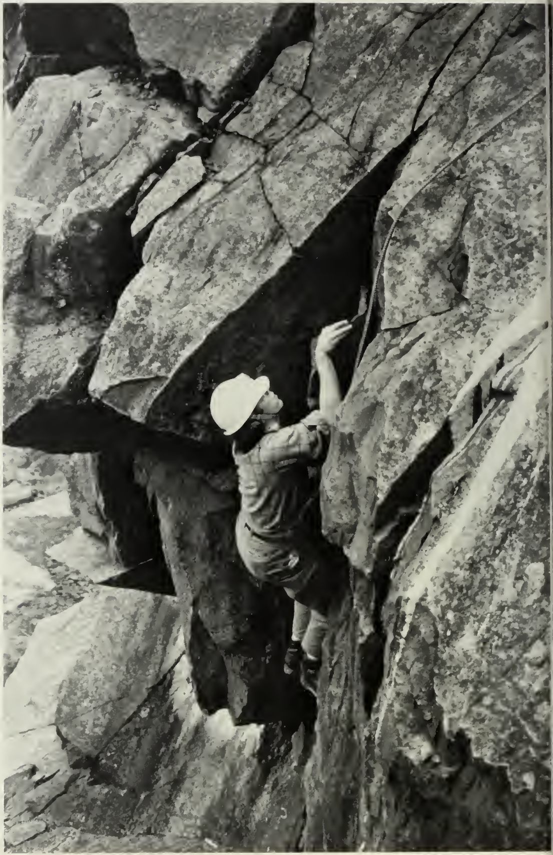
Somewhere, a maze of towns and winding roads away, exists a few of the places that one may escape to with the Outing Club. One such area, Outing Club members joke about, as being near a town located between two larger towns which are themselves not significant enough to find on most road maps. Hidden there among the Virginia hills are narrow roads without litter, streams stocked with fish, a clear boulder-strewn river with a campground amidst the trees on its banks. The people there sell cider from a barrel and discuss the price of coal or hogs and will squaredance with even the most inexperienced stranger. The area is in fact so quaintly attractive that one former Outing Club member chose to live there and teach in the school.

Hidden in the hills themselves are a network of unimaginably huge and varied caves, access to which seems almost always through a secluded windy squeeze. Crawling down into the earth through such a breathing hole is every bit the sensation of flushing oneself down a commode — potentially the claustrophobic's nightmare. Contrast this with the thought of straddling a pit whose depths completely absorb a carbide lamp's beam of light and one can understand how such activity might draw one's thoughts completely away from scholastic worries and focus them on the immediate. Not surprisingly, these dark rooms deep in the bowels of the earth offer to those who seek it a womb-like peace and security. For those who find the caves threatening, each exit

ARK AGES. DIFFERENCES

in inching muddy out into the fresh air and natural light is like coming home to a world one never appreciated more. This is not to say that the Outing Club's activities are restricted to either secluded places or ones dangerous to reach. Areas frequently visited include Linville Gorge, Blowing Rock, and the Appalachian trail. Trips to the Florida Keys entailing a variety of aquatic activities are scheduled once and sometimes twice a year. Through the Outing Club, wildlife lovers have access to various private islands and preserves along the East coast, usually including a visit to Shackleford Island during Joe College Weekend. Similarly, the range of Outing Club activities is by no means limited to those for the members' benefit alone. Having an interest in areas both presently and potentially offering themselves as escapes, the Outing Club on occasion finds itself in alliance or shares members with such groups as Ecos in an effort to preserve the obscurity or natural environment of an area threatened by roads or industry.

Bob Beard



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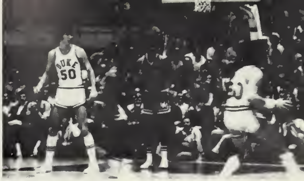


On March 25 we went into Burns Chestnut Ridge Cave for a final attempt to blast through to the undiscovered trunk channel of the Sinkino Creek cave system. Six hours and sixty sticks of dynamite later, we tired turds emerged from the bowels of B.C.R.

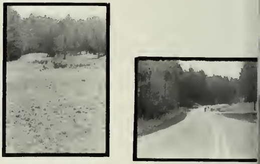
# CAUSE, OR FIRST CAUSE.

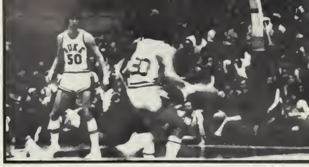
# BICYCLING

"After a long day on my bicycle, I feel refreshed, cleansed, purified. I feel that I have established contact with my environment and that I am at peace. On days like that, I am permeated with a profound gratitude for my bicycle."

Paul de Vivie
Patron Saint of cycling

“Cycling gives you an immediate goal. You see a hill. You start to pant. You go into a sweat. You wipe your brow. You blow your nose. You reach the top. . . . It is the cadence of the feet. It clears the cobwebs. It opens the eyes. It changes your perception. . . . You are not trying to defeat anyone. Cycling is complete mental relaxation.”





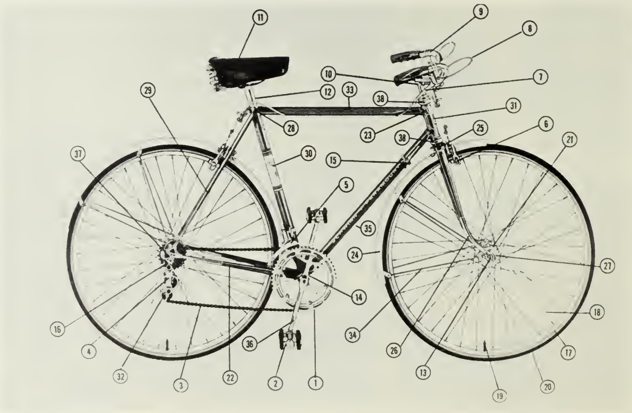
"I managed to give free rein to my mind and mouth; I was no longer aware of any truth or falsehood, and usefulness or harmfulness, that could concern myself or others. . . Outside and inside were one, and my eyes were like my ears, my ears like my nose, my nose like my mouth — all my senses were alike. . . . I no longer felt that my body leaned against something nor that my feet touched the ground, but let myself be borne east and west by the wind, like a leaf or dry wood shaving; and finally I could no longer tell whether I was carrying the wind along or whether the wind was carrying me."

—Chinese art of wind-riding
*Lieh Tzu* chapter 2 — 3rd century A.D.

Bewildered amidst exhaust fumes and hopelessly offensive asphalt-plastic-concrete sprawl: the vroom-screech of young boys in wide-tired fireburners; frightened and angered yet reproving stares from 20-mile-an-hour grandmothers . . . but soon . . . gliding swiftly and silently down winding country roads: the rush of forests and fields and farmhouses; conquering canine coefficients of adversity; the gentle rustle of the wind in the trees . . . the path to pure experience—not thinking that you know but knowing that you know: the easy oneness of body and bike and road, all Brewster McCloud–Captain America fantasies fulfilled—the yes-ecstasy of cycling.

## KEY TO BICYCLE PARTS:

1. *Chainwheel*
2. *Pedal*
3. *Chain*
4. *Rear derailleur*
5. *Front derailleur*
6. *Caliper brake*
7. *Brake lever*
8. *Brake cable*
9. *Handlebars*
10. *Handlebar stem*
11. *Seat (saddle)*
12. *Seat post*
13. *Quick-release skewer (for instant wheel removal)*
14. *Bottom bracket*
15. *Gear-shift lever for rear derailleur*
16. *Freewheel gear cluster*
17. *Rim*
18. *Spoke*
19. *Valve*
20. *Tire*
21. *Hub (high-flange type)*
22. *Chainstay*
23. *Lug*
24. *Fender*
25. *Fork crown*
26. *Fork*
27. *Wheel dropout*
28. *Seat cluster lug*
29. *Seat stay*
30. *Seat tube*
31. *Steering head*
32. *Tension roller, rear derailleur*
33. *Top tube*
34. *Fender brace*
35. *Down tube*
36. *Cotterless crank*
37. *Rear drop out*
38. *Headset (top and bottom)*



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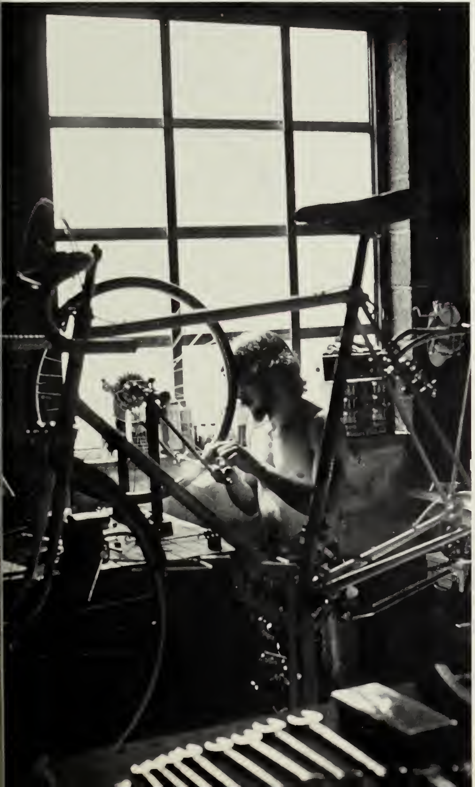
## BIKE CARE

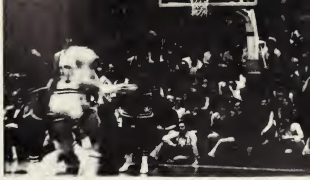
Ideally the relationship between a cyclist and his machine should be a sacred one; at the other extreme is the occasional cyclist who should at least treat his bike as if it were an old friend. Paul de Vivie ("Velocio") probably came closest to attaining the ideal. After riding one of the first "high wheels" in the 1880's, he forsook a prosperous silk business and opened up one of the early bicycle shops where he attempted to solve formidable problems of basic design.

From these attempts came the derailleur, which revolutionized cycling. Derailleurs, commonly referred to as shifters, or simply changers, enabled cyclists to cover any terrain, no matter how rugged. One had but to find the right gear, and any hill, no matter how steep, was negotiable.

Velocio was very much into extended touring. "Sometimes alone, sometimes with a small group of friends, he would ride through the night, through the second day, through the second night, and into the third day without more than an occasional rest to eat or change clothes." At the age of 47 he toured the high passes of Switzerland and Italy, doing 400 miles, with a total climb of 18,000 feet, in 48 hours. Even his death attested to his love of cycling. In 1930, at the age of 77, as Velocio was forced to push his bicycle through heavy traffic, he was struck and fatally injured. He died clutching his machine.

Unfortunately, few cyclists demonstrate such a devotion to cycling. Therefore, a few brief remarks will be made about riding and caring for ten-speeds, delicate pieces of equipment which require proper treatment.





In learning to ride, the first step is to make sure that your saddle is properly adjusted. While seated you should be able to just reach the pedal at its lowest position with your heel (leg fully extended). Handle-bars should be approximately level with the saddle. As for actual riding techniques, the first thing is to pedal only with the ball of your foot, not with the instep or heel. Toe clips are helpful in this respect. By pedaling correctly you utilize your muscles most effectively. "Cadence" is also crucial to good cycling form — pedaling at a relatively constant rate and changing gears in order to keep this rhythm. Usual cadences range from 65 to 85 revolutions per minute.

Changing gears is a basic skill which a surprisingly large number of people do not master. It is difficult to explain on paper; it is simply something that must be learned by the individual. Shifting gears with a derailleur is always by feel alone — it should be as noiseless and smooth as possible. Never shift gears unless you are pedaling; the cranks must be moving when you shift. With time and effort it will come as easily to you as chanting or yelling at sports events or whatever you do "naturally".

Regarding bike care, all moving parts should be kept clean and oiled with light machine oil. Ten-speeds require perpetual minor adjustments. Become familiar with your machine and make these adjustments yourself. Tires should be correctly inflated; too much, and pow!, too little and you work twice as hard. Usual pressure is 65-75 lbs. for 27 x 1¼ inch tires. Remember that on hot days your tires will be at the mercy of expanding hot air. For a complete treatment of all kinds of bike care problems, there are many good publications on the market in which it is worthwhile to invest a few dollars.

— R. Poole

# Notebook from Durham:

## My First Day at Duke, 1956

Stephen R. Dunn '72

I was six and too young to shave but that's what I did my first day at Duke. We were in a room that smelled like old wood and mop water, then in a brighter room with yellow walls and a carpet that made my knees sigh "finally." I offered the lady with sharp glasses my magnolia pod (I had wanted a blossom but he said that was a thirty dollar fine.) It wasn't taken, but instead a hand led me to a cabinet and opened it, and that is where the shaver was — electric if I wound it up, which I did and enjoyed doing for some time. But it was harmless, everything was harmless except the magnolia blossoms (which were magnificent and strange — frozen white fire) and the grass which was beautiful, a sea, deep and cool — cool as this lady that took them into another room where they laughed while I shaved with the earnest toy that wouldn't have made a path in the fuzz of a peach.

The cabinet was finally closed and we were in the doorway and I could smell that mop water as if we were stepping into a dank hole. The lady shook my hand and I said, "I guess now I'm an alumnate too." We were leaving and there was a finger pointed at me but the man was similing so I asked what he wanted. He said it wasn't *he* that wanted me but the airforce and I asked him was he in the airforce in college and he said yes. That made things a little less harmless and I was on the lookout for one that wasn't, then finally spotted him, a man with a scratchy beard and in clothes that were the furthest thing from any uniform. I had him, so I said, "Why isn't he airforce?"

"Because he left his shaver at home," he said.

I thought he had me, but then she spoke up as if she had just slid to my side. She said, "Why didn't you leave yours?" and that had him and there wasn't anymore talk about shavers or the airforce. Not even a shout when I went off into the grass which I might have dived into and disappeared, not a word even when I finally touched a blossom and it was frozen fire, cold wax and a smell that filled my stomach to my eyes and make my legs smaller. Not a word till I came back to his hand and he said without anger or scolding but just tired, his eyes above me, crushing me, "Now that blossom will be dead by tomorrow."

### The Wilkerson Mansion

The house was two stories tall and Papa built it on the highest of the three hills just west of what was then, 1892, Durham's city limits. Papa was my great-grandfather, a Wilkerson, and the road that led to the mansion is now named for him. He built it — so my Grandmother tells me now — with virgin pine that was cut from the forest bordering highway 751. Against all advice, he dug for water on that hill and found only thirty feet deep the best water in the county. The house, the well, the Wilkerson family (my Grandmother had eight brothers and sisters) became part of my past four years ago when I started at Duke. Sitting with my Grandmother in her white swing seat, swaying beneath elms that her mother planted seventy years ago, their shade dwindling from Dutch Elm disease but still majestic, a Wilkerson, our feet sunk in her cool three inch rye, I would hear stories of Papa, of the mansion, of barrels filled with apples, of hog killings, of the refrigerator-hole ten feet under against the well, of a family, a past — her past and their lifes — that she had practically outlived, even though the oldest of all the children, and had heard, could hear now, falling around her with whispers. So she talked, often her silver hair crimped up in Tip-Top curlers, planting that past in me as if it would grow, giving me the vain hope of restoration while she just talked patiently, as calmly as her garden — what she called the oasis — blossomed for spring, slowly as if time were air. (She told me one day she turned her back on a sultana with all its buds still holding back, just for seconds mind you, turned away watering, then turned back, and I want you to know every one of those buds had opened full.)

The Wilkersons had moved off the hill two summers before and that virgin pine was dry and she knew it wasn't going to last another summer. She was twenty, a junior at Trinity, walking home slow in no hurry and she saw it start. Those shingles were bone dry and she tells me again it's clear she saw it start, a white flicker from the stove pipe, a flicker like a white bird landing, then disappearing (her hand snaps once at my side) into a jet of blue smoke no longer then her arm. When she got to Papa it had gone up. She says now, "Oh, we had some big times."

A week ago I heard from a friend living on Wilkerson Ave. that the well had been uncovered when a duplex was bulldozed. He says he heard the bulldozer driver talking with Mr. Moses about that well and Mr. Moses said that well was something — probably still is. According to Jim, my friend, one of the four foot high foundation walls of the mansion is in his backyard. The house he lives in is the third built on that land since the mansion. That's what one deaf Wilkerson who still lives on the street (no one in my family knows him) says. Just last week Jim said, they sealed the well (Mr. Moses won't let them fill it in) and poured a concrete slab down for a small, five room cottage.

# Hitting an old ball around

Steve Emerson

Writing about "the university" seems at best a tired proposal. "The university experience," or the absence thereof, the varying characteristics of each and their merits comparative with those of some never even for one man constant image of "ideal university" or even ideal education — to speak of such topics is to breathe the noxious air of words that have ceased to signify, and to voice one's own views on such will be to partake, however unintentionally, of similar cliché.

Having thus spoken, the 'I' of this fiction ("to speak is to invent," like they say) will now, for his own exhibitionistic titillation and for the highly theoretical pleasure of his even more theoretical audience, coparticipant in what the good doctor calls "the classic caress of author and reader," risk . . .

There was once a magazine, a humor magazine, it thought, and in what it called its death rattle it appeared as a critique of Duke University. The "Summerfallwinterspring," 1968–69, issue of *Peer* was an exercise in the futility of its own endeavor, as well as in, and I think I speak for the rest of the staff as well as for myself, the indulgence of its own incompetence. We learned much about such self-indulgence (not, you're thinking, enough) and in fact it is with some tendency toward masochism that I speak of the magazine at all. But if anyone can find a copy, there are, I think, a few things in it that transcend cliché and continue to be of some interest, at least for me: an essay on fraternity life, a photographic essay, and several documents produced, with a great deal of involuntary cackling, by Duke University, whoever that is — the old mother hen, whose mate is this *Rooster* you hold in your hands.

The author of the essay on fraternities, now involved in the more sensible activity of teaching the banjo (for the banjo, too, can learn), maintained that "the learning situation is existential." As will be clear by now, of the learning situation I know nothing, and if the quoted remark does not make use of the dominant and least significative cliché of "our time," I will eat it, but I will agree with what I think the point was. For Duke University, whatever its wishes, is a part of the world, and perhaps a distorted emblem of the world. And that here, as there, it is only through the active expression of one's will that one defines, or creates, one's being, escapes the nothingness of unconscious, or too conscious, existence, is an observation I will hang more than my mortar board on. The Duke University an undergraduate encounters upon arrival is, I contend, a world more manichean than that which surrounds it. To grapple with it in the attempt to surmount the nothingness it, as any world theretofore unresponded to, constitutes, is to encounter an opponent more actively evil than the ordinary world, more likely to, for example, kick one in the balls before the fight starts. All along justifying the dirty fighting with tacit promises of "it builds character," or "when you have your degree nothing else will matter." The nothingness Duke offers will have done more to scar the man who surmounts it than simply to give him a past of X years of bad faith. It is, for example, perhaps interesting to observe that the characteristics of the writing you are now reading are probably in large degree a response *against,* or variously an imitation of, the kind of writing argued by those who institutionally represent writing at Duke. My pen was damaged before it joined battle with its opponents. . . .

Well, I have tried to make sense of the thing. The caress of author and reader — it has been a pleasure, for me.

Electronically
PROTECTED

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**The next six pictures you will see are selections from an Anthropology Department exhibit, organized and hung this past year by Vic Lukas. All the photographs were taken in the field.**

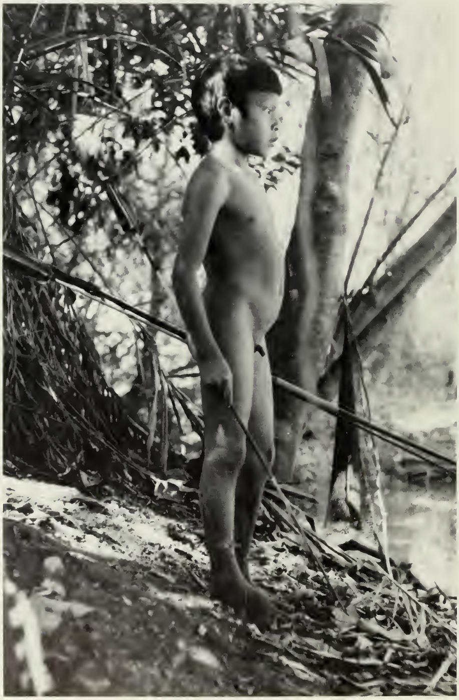
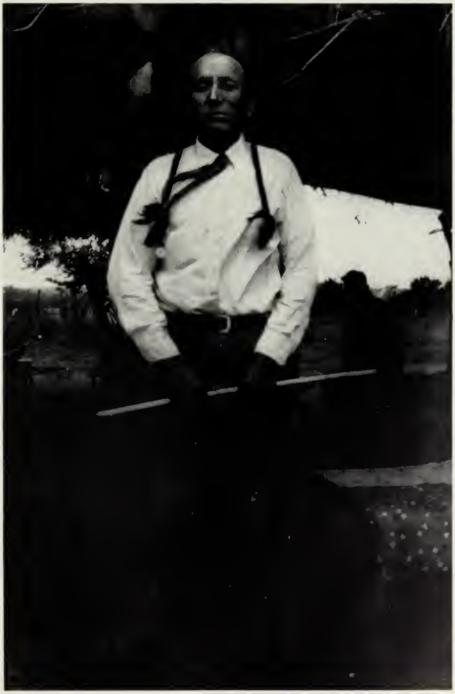
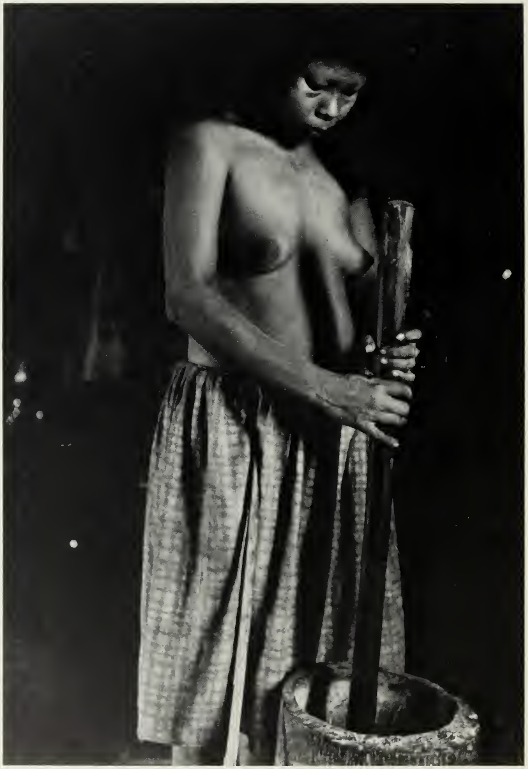


Photo by J. C. Crocker. "Uninitiated Bororo boy. He does not wear a *ba*, the penis sheath given at initiation. Perhaps over-romanticized, certainly and consequently poor ethnography."

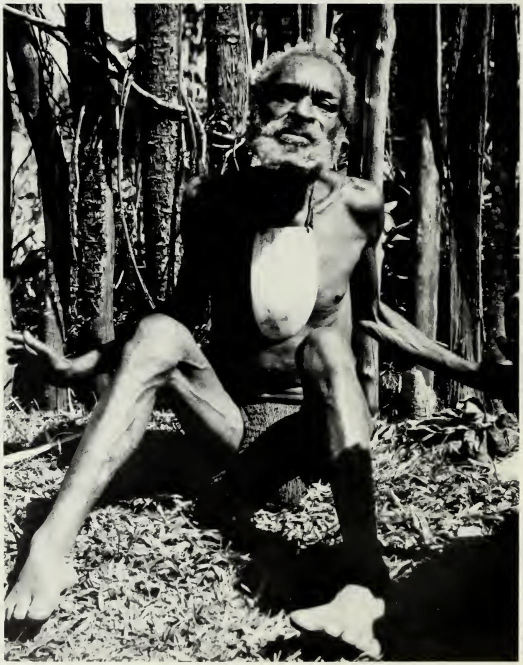
Weston LaBarre. "Old Man Horse. A man of pronounced speculative bent, was father of the nationally famous Kiova artist, Monroe Hunting horse (Tsa toke), whose *gonache* paintings are now worth hundreds of dollars."



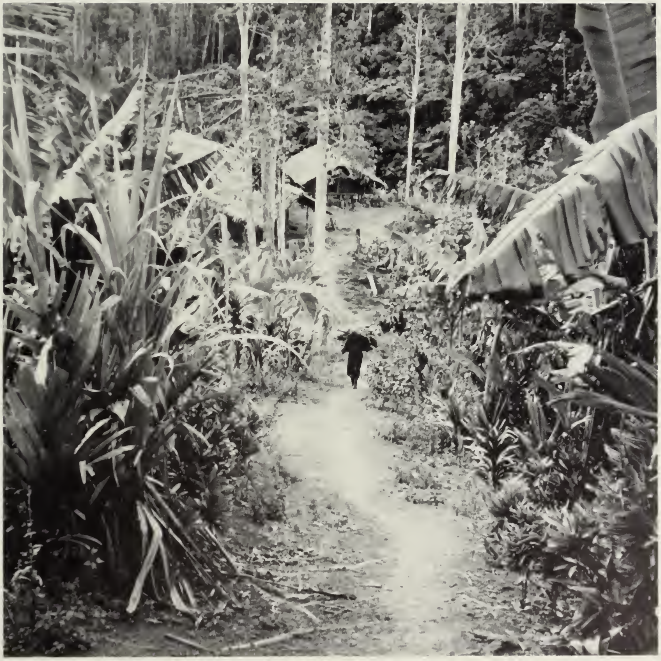


J. C. Crocker
"Woman pounding corn. Corn is an indigenous cultigen among the Bororo, and critical to their ecology. The mortar-pestle symbolism is well understood by them."

J. C. Crocker
"Mother and Child.
Bororo."



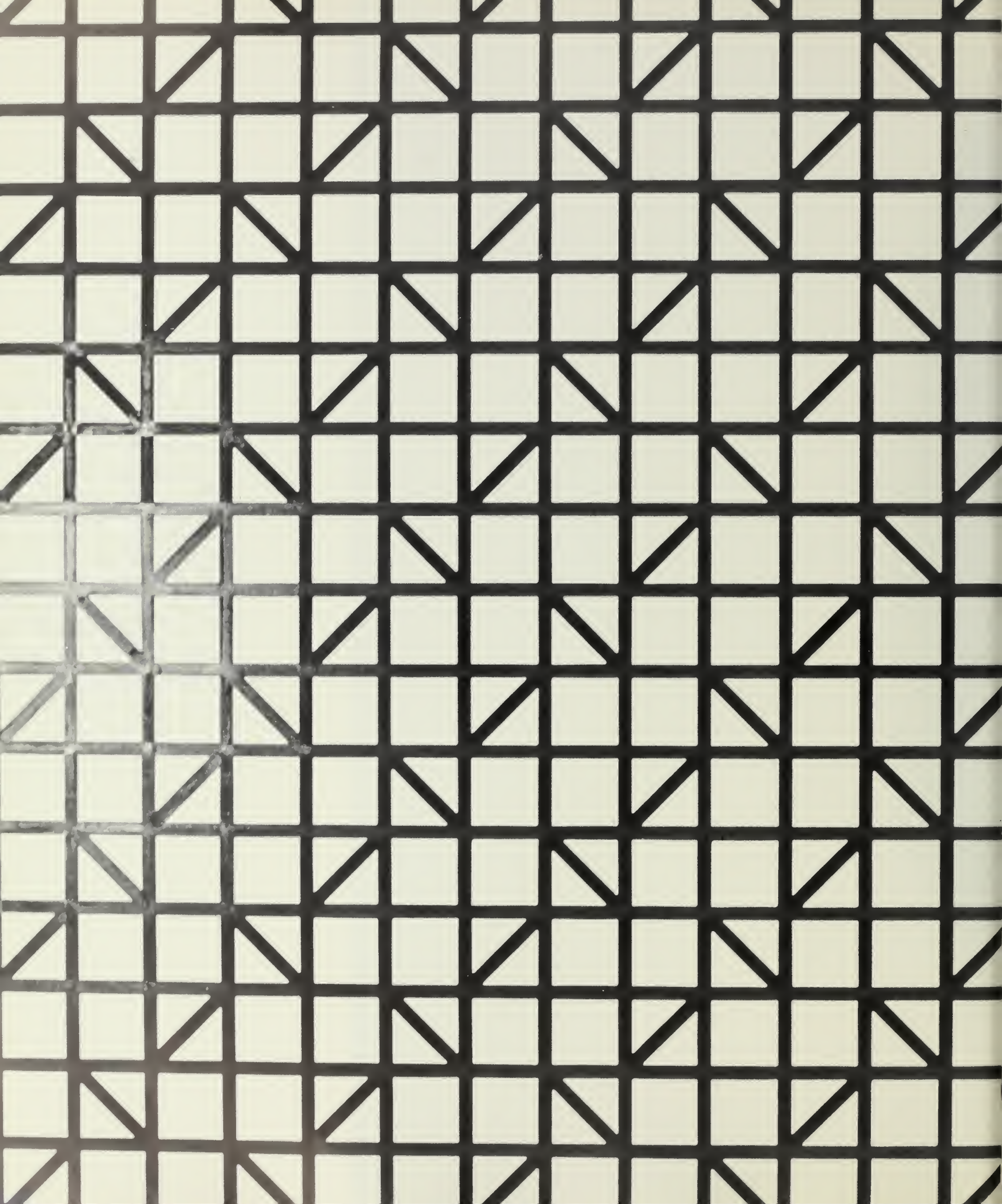
Nancy Bowers
"Kaugel Valley; an aged visitor from down-valley.

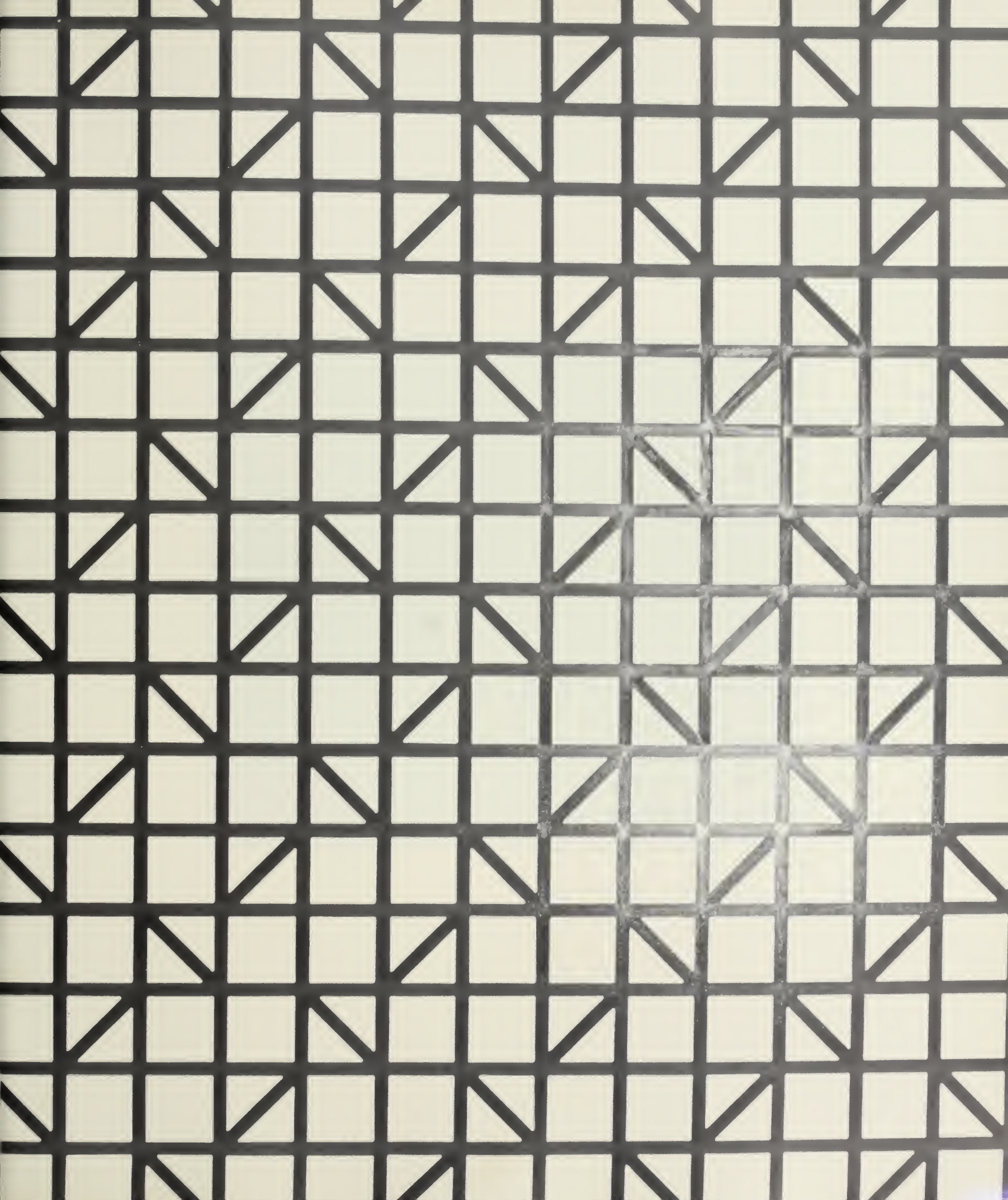


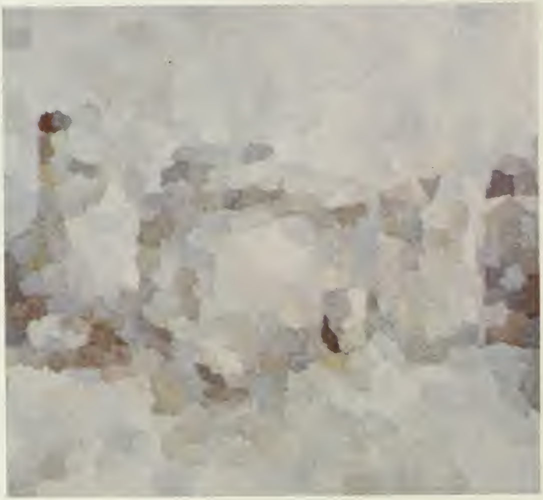
Peter Huber
"Sepik District of New Guinea. Approaching Wamu village from the north with a load of fuel."

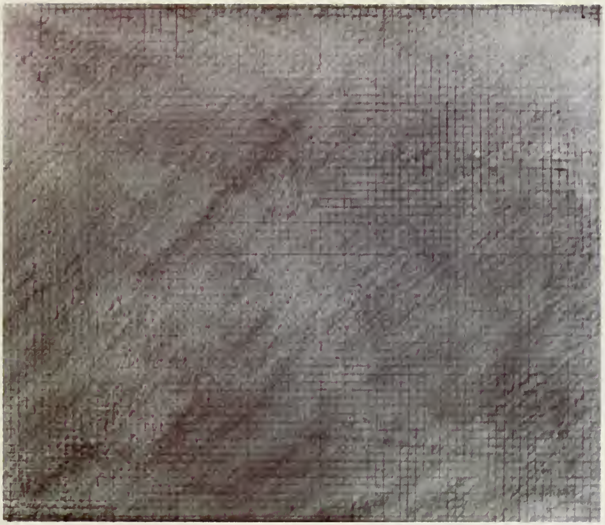
page 134 amy
page 135 interview with vernon pratt
page 136 painting by linda hyatt
page 138 "days" by vernon pratt
page 140 painting by joan pavlovitch
page 141 painting by vernon pratt
page 142 more of the interview
page 144 lower — painting by marilyn roaf
upper — work by beginning students of sheila pratt

*Vernon Pratt:* . . . the print could be small enough so that you could do the whole 2 hours on one page . . . there's a book in the library on Rauschenberg . . . I don't know whether it was a mistake or not but all the type, the whole ext, is printed on top of photographs. They have color photographs of his work, photographs . . . of something . . . background to his work, maybe his studio hall or his studio floor, I don't know what. There's a text by Andrew Forge, almost 90% of which is illegible, but what I can make out of it is that t's very critical, very art historical, and it was wonderful not being able to understand it at all. But at the same time, I'm responsible enough to want to give fair appraisal to things like that, that have been written. But I wonder if it even was planned, I can imagine Rauschenberg collaborating in having an illegible, unreadable book, but I can't imagine the writer taking it very seriously, and writing it, and then allowing it to be in this book . . . Have you seen that book? *Jock Ireland:* No, I haven't. Illogical writing of it is a good idea because I don't know how many people read it. Most of the people reading it would only get out of it what isn't worth getting out of it. *Mr. Pratt:* If it were that egible . . . We should make this an interview of you — you have some very nteresting ideas. It will be, anyway. An interview is always of the interviewer. mean, the fact that he asks the questions. What I was thinking about before you turned the tape on was that the more you give thought to something the ess there is to be said about it . . . the more painful it is to speak about it. Well partly that it's hard to speak creatively on something you've already hought, and that itself might be an interesting comment on my teaching, if my teaching is supposed to be at all the subject of this. I mean, I'm sure students don't appreciate how agonizing it is not to say anything. I don't mean to keep yourself from saying something, but to think of one thing that is really valid to say. At the same time you you always presume in teaching that the tudents know more than they do, I guess if you realize that you're not really presuming it, but at the same time there's an awful lot that's available for hem to learn for themselves and you assume, often wrongly, that they will do hat. They will learn all there is to learn for themselves and then you are reponsible for your own response, if they ask you for it, which also rarely happens. If they asked you for that you could give it; if they said, "I would ike to have your response." So, as a result of all these things you usually say very little. Well I do say very little. Some of the conversations we've had on who should come to this department have hinged on that . . . because there is one type of teacher you can count on to have all the right things to say, not ust technically but historically and critically. And I've been myself favoring a ype of person who I'm not sure could directly help people, that you could ount on to never say something that he wasn't sure of, from his own feelings, ather than from the idea that "this is good practice in art." Espousing good practice in art really amounts to being academic. Having already said that it's painful to speak about art, since the speaker is or should be always aware of how much has already been said . . . not that it can't be repeated, actually one of the things that I do like to do in teaching is just repeat what artists or hinkers have already said, especially not reforming it and putting it in my own words or watering it down, it's very nice to have things verbatim. *Jock:* Can you say something about your own work, do you want to talk about it? Do you want to talk about Amy? *Mr. Pratt:* Amy would be nice to talk about. wish I could think about a way of relating it to art, I'm glad I can't. Well, if I eally wanted to strain it I could say that she has nothing to do with art, she's uch pure nature. But she is my child, that's the Amy you're talking about sn't it? She's a perfect example at this age of being undefined and I am trying o make some art that's undefined, so it's very much itself, the only results ve been able to get . . . nonexistent, invisible. It's very interesting that the writer for the university called me. He had heard that the museum now has my painting and he wanted to photograph it and myself for the visiting dignitaries. And so the picture and I sat on a sculpture which everyone uses for a ench over there, which I suppose doesn't matter. After the photographer had ome in he realized that the thing couldn't be photographed, on the other and when the museum photographed it for the magazine they used lighting hat completely exaggerated it. What I had wanted to disappear, they tried to nd again. And it simply is a painting that you have to stand in front of to ee. It perturbed everyone but me, I thought it would be sort of nice to have it e a mystery. It has occurred to me lately that my art is nearly invisible, but I hink that might be related to it being painful to speak of, just like it's difficult o repeat ideas in conversation, concerning teaching or whatever. Ideas that lready exist somewhere. It's difficult to go up to a student and say his drawng is unbalanced, it's difficult to say through a painting what's already been aid so I'm nearly reduced to not speaking in painting at the present time. *ock:* Can you talk about what you haven't done or what you're going to do? *Mr. Pratt:* Recently in my paintings I actually have been eliminating nearly verything I thought that I understood in order to find some sort of challenge f something I thought I didn't yet understand but I wanted to discover. Every nce in a while some morality would enter in and I would reintroduce color nto my paintings, but really I think the best periods in my painting, 8 or 9 years of it, have been when I realized that by abandoning something I would understand more about what was left, but I couldn't have foreseen that it would come to nearly abandoning everything. At the same time there is so much left when you abandon everything. You find out what is really there if you leave out all your preconceptions. There's not much, it is hard to work with, but there is a lot there. Even if I say to myself I'll just use gray paint and keep working. I'm very interested in revising in painting. I always do arrive at my paintings by revising and responding to what I see. That's something I try to push in my teaching, to respond to what you see and then change that and make a painting on the painting, don't plan it and then hope to execute it. If you really could plan it, it wouldn't need execution. *Jock:* When Creeley came last year, one thing he said about his poetry was that he didn't revise it . . . *Mr. Pratt:* I think that's fine. In poetry you could take either of two approaches, a temporal one or a static one. For example, a jazz musician stands up there and he has to make it up on the spot in time even, which possibly makes it more difficult than that type of poetry because even if he, the poet, wasn't revising, he could stop and think ahead for a few minutes, but at the same time a poem could be very much revised. But painting is just a static thing, it's timeless, not in the sense of their value lasting through time, but, it doesn't have time. *Jock:* Creeley could be associated with abstract expressionism, with Kline, etc., perhaps your work would be more related to, uh, Warhol . . . *Mr. Pratt:* Actually it occurs to me that what I'm doing must be related to abstract expressionism, but the AE that I like now is more the ones that I didn't like earlier. When I first started painting I liked gestural things like de Kooning. Franz Kline I still do like, but then he had the good taste to really narrow himself down quite a bit. Can I inject one of my brief formal statements? In painting, it is always what is useless but never what is unnecessary. And that's related to revising in that when I revise I realize that I'm not doing the same thing over, I do something else. I even did some thinking about the space in my paintings, being space of the painting coming towards you in time. You can't really see it but in my paintings you could be aware of something happening before or behind what you're viewing. Because I've defined myself as not the type of painter like Ryman that I'm probably very easily compared to. It's where the similarities are closest that the differences can be perceived, and he is very interested in doing the very first time he touches the canvas something that he will accept. He throws away canvases, and I've thrown away a few, but I'm very interested if I don't like something because it gives me a sensation to work from. I tell my students to start working right on the canvas, no preparing on paper beforehand, and when they do something they don't like then they're in good shape because you've got information. You're better off not liking something because you've got more information about what you're doing than if you didn't like or dislike it. So that in a sense I'm coming toward the viewer in time and layers of work. I try not to let them build up into actual layers of paint too much. I'd like to understand the response better but I don't. I only seem to learn to recognize it, my response that I don't need to work anymore. *Jock:* Can you say something in contrast to Abstract Expressionism? *Mr. Pratt:* Strangely enough it's almost the same way of working, just the result is different. So, in reference to de Kooning and Kline, I guess I recognize in Kline more what my response is. My response is not only in black and white but in gray, but I recognize in my response what I was seeing in AE all the time. It's very strange about people's so-called objective views of art, that they actually do see themselves in what they're seeing. I'm sure that I saw in de Kooning what I liked doing myself. Because he definitely puts down paint and the next paint he puts down is in response to what is already there. But at the same time his paintings also seem to be about arrangement and I only want my paintings to be about response. So I try as unconsciously as possible to put down paint the same way all over the painting. I guess my work has to do with enjoying seeing something and wanting to form it some more. So I think I'm doing the same thing only it looks the same all over because I'm interested in how it will come to look in the end. I don't know, how would you describe my work? I mean, do you think that all this talking about it is any good because I begin to feel that if I say it, then that's what people will think that it is. And it can't be described in capsules, in words. *Jock:* Which paintings would you like to have in the yearbook? Do you want to put paintings in? *Mr. Pratt;* Boy, I'd like to. I wonder if they'd reproduce. Of course opposite these illegible words, it'd be very appropriate to have an illegible painting. I was just thinking that your work is a good representation in a way it's visually a representation of my work which is invisible in photographs. And at the same time it would represent student work too. Are we going to include that statement "if we're going to use words, let's not use grammar"? *Jock:* I don't know. It's a good thing to say, but after you've said it once . . . I mean you can say it once, but if you write it down then that implies that you can read it over. That kind of statement isn't as smart if you can look at it again. Beckett, or someone like that, if he was going to use a statement like that, would be more careful. He'd say "if you're going to use grammar let's not use words". *Mr. Pratt:* That's a



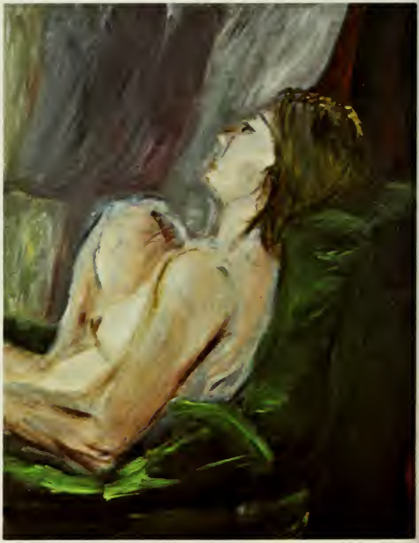






good point. *Jock:* Writing something down implies that you can read it over. And you don't want people to think you're stupid, so, someone would read the first statement once and say that it's funny, and the second time he'd say it wasn't so funny, so the writer would have to move on to the second statement and the same type of thing would eventually happen there. It would get worse and worse. *Mr. Pratt:* Well, it gets down to the fact that words are one of the most permanent forms of preserving anything. That's why good writers are so good. *Jock:* That could relate to your painting. *Mr. Pratt:* That could definitely relate to my painting. Because I haven't progressed beyond that in words, like my spontaneous funny ideas, . . . what was it that Wittgenstein or somebody writing about him said that he was disappointed because the philosophy of his time had been reduced to just the invention of syllogisms, which sounds like what we've been saying. He wasn't satisfied that that could be philosophy, so he would have to be very careful with words. And that's why I'm very careful in painting, why I'm reduced to next to nothing, because so much art, especially what people like to hang on their walls, amounts to just that same kind of insignificant statement. Maybe words could be called decorative also. Decorative to artists always does imply some kind of minor significance. There was another idea I had about painting that it was better to start off uninteresting and never have your work deteriorate. I'm very interested in the kind of art that isn't necessarily interesting. I think if you are interested in that kind of art, it astounds you when you see it, if you're in the mood to be moved by it. I began painting in a prep school art course, and part of the course was just looking at a lot of slides. A painter was showing them and he made a point of showing a lot of slides and talking very little about them. It wasn't that long ago, I was a high school senior, 1957. The other students, when we got to Mondrian, just didn't accept that as art, and I did. I was slightly surprised at myself, but when I had to consider it, I did accept it as art. It was interesting, to find that in myself. To get back to that other subject, I think that the best art hasn't seemed, publicly, very interesting. My other favorite painter of the time was Vermeer, and I didn't like the corny analogy that they're both Dutch, and well, in fact, that they both use red, yellow, and blue predominantly. And I'm not interested in other things, such as they're both classical, and you can find rectangles in Vermeer, as much as I'm interested to know that he wasn't very well received in his lifetime, whereas now he's recognized as making the rest of them seem like illustrators. *Jock:* How about Morandi? *Mr. Pratt:* I think he's the best painter of this century. Mondrian is also definitely a good painter, I mean there are hundreds of good artists in this century. Just as I'm not interested in some formal relationship between Vermeer and Mondrian, I am interested in painters realizing themselves through their painting, and there have been alot of those in this century. You look at painters very hard when you're interested in them, and the lesson of most of them has been how true they were to their own vision. If they got deep enough into themselves they always found something universal. Mondrian stands for everything, exactly as Jackson Pollock does, or any other good artist. Van Gogh seems to me to have led the way to that realization. If you make a comparison between Vermeer and Rembrandt . . . Rembrandt gets so popular that you begin to resent him, whereas myself I've never tired of Vermeer. With Picasso . . . it took expansion of everyone's minds to accept him, but once they did he was almost too accepted. Whereas it was painful for Van Gogh to achieve what he did. I went off the topic of Morandi, but I do think he's the best . . . let's put in the *Chanticleer* that I think Warhol is a very good artist. It's so true, well, now it's almost like common knowledge, but it does give you an example of how recognition of truths like that, I haven't said he's a great artist but a good one . . . *Jock:* I'll say he's a great artist. *Mr. Pratt:* Okay, the younger generation says he's great. I think he's a very good artist, he's as good as anyone I've thought about. One of my other absolute favorites that I prefer a little bit to Warhol is Lichtenstein. He states the fact of him painting a subject without saying about it. Remember we were making an analogy between words and painting? Lichtenstein is so great because there are even words right there, the painting does tell you something, but it really doesn't tell you anything, it's so deadpan. The less painting teaches you the more it shows you. Because if it's teaching you something it's translating itself into words, which is really what people like in art, they love to have their attention not called to the fact of what the thing is, materially, and how it's formed, that's why Surrealism is the all time favorite and Realism is now a close second. Another informing statement would be to say that Realism, good Realism, I think Pearlstein is good, but also I think that a few of the realists that work from photographs are just as good, and they all depend on how dead-pan they try to imitate a work from their subject without conveying any more message than the subject has to give. They're a lot like Lichtenstein, they're very much pop oriented artists. They're just hard working rather than lazy Pop. Warhol was a genius because he recognized that if it was gonna be Pop it could be lazy. And I think it was very hard for him to come to that realization. To find out that it wasn't the difficulty that was the point of being an artist. (Jock suggests to delete the idea of Warhol ever working hard. Pratt agrees.) I still do think that, given tha Warhol is right that it can be easy, well, it's amazing how similar to Van Gogh Warhol is. Everyone hated him in the beginning, but basically people do love him, deep down inside. They felt sorry about Jackie and Marilyn, and he puts it in a way that it isn't nostalgia, it's just silkscreen. It just occurred to me tha it's as easy to conjure up the image of a Warhol "Marilyn" as it is to conjure up the image of Van Gogh flowers. (Jock suggests that he is better than Lichtenstein.) I wouldn't say that he was better than anybody. Because the point is that he was himself. I don't see why you need to compare because for me Lichtenstein is being himself by continuing to work with paint. *Jock:* I can't understand that Lichtenstein is about just painting, that he could just paint and paint and paint . . . *Mr. Pratt:* I think a significant difference is that Lichtenstein always was a painter. He wanted to make paintings, so he found out that he could make paintings without making up paintings. He could just take things that he liked . . . I think he looked through comic books, at least in the beginning, just like an Impressionist painter would walk around the landscape. Van Gogh would go out and walk around and say this is the spot I want to paint from. Lichtenstein found that he could just as easily look through a comic book and say that's the frame I want to paint, and then he would form it in painting it anyway. No one should ever criticize him without seeing some of the comparisons of how he has formed. He's done comics so well that it's really disappointing to look at comics because they're so cluttered and unreadable, and dull. Warhol on the other hand always wanted to be successful, he didn't want to paint, that's why he's been able to go from painting to film to whatever. He's made art out of wanting to be successful. And what is the basic thing that is so good about Warhol is that he's never denied it. He's never denied that other people gave him his ideas and that other people did his work . . . *Jock:* . . . anyway, what characterizes Proust's writing, which I haven't read, is that it's always kind of a last gasp, it's similar to Warhol's work, which I've never seen, in that there's just the right amount of effort put into it Which is all the effort in the world. *Mr. Pratt:* I was amazed . . . I went to the Mondrian exhibit, expecting to be disappointed because I'd been so interested in Mondrian at earlier times, when I was thinking relationships and parts in paintings and thinking that way. Not perfect but expressive relationships between the parts of the paintings, and I admired Mondrian, and that's what I thought he was about and I expected to be disappointed because I'm no longer interested in doing that myself. But to my amazement, and this may have to do with seeing yourself outside of yourself, well, I was disappointed if I was looking for composition, which is what all the art histories tell you to look for, although in Mondrian they can never really point to it cause he's so sly, they can only say it's there. I had this overwhelming sensation though, that what they really were about was that the painting was filled up with paint. Which is alot how I'm working now, but it was too strong to be only in my mind. It was very obvious in some earlier ones which were divided up equally into checkerboards, and filled up, but even in the later ones it really wasn't the proportion of say, the red square to the white, or the placement of it, their expressive relationships are a large part of them, but I think that may only serve his own need to want to make paintings, so he had that as a justification for doing it and he enjoyed doing it and there it was. Paint just filled up the canvas. I kept thinking these things are just pulsating with purpose, because all parts of them were very purposefully filled up. And interestingly enough his last paintings did get back to that . . . they're just too complicated and jazzed up to be considered the correct expressive relationships, they've gone back to being just all filled up. And Warhol does that perfectly too. If you see his paintings, which people never will take the trouble to do, they find it so easy to criticize painters, they can't even be told about them. I've been a part of conversations where people say "Have you heard about that painter that does all black paintings? Isn't that just terrible?" And they've never even seen a photograph. It's very interesting that people criticise them without even seeing a reproduction. But when you see Warhol you see that he has done, in the Mondrian sense, what is necessary. (they take a break) *Mr Pratt:* I am avoiding the topic of art at Duke and we're both happy about that because the way it is is the way the majority wants it. (rustle of paper) I've just washed my hands of it. *Jock:* That's the best conclusion after complaining about it amongst ourselves for so long. *Mr. Pratt:* Well, we do complain about it. That's a little bit more constructive . . . *Jock:* Well it's not so much being constructive, 'cause nothing's so constructive. *Mr. Pratt:* I will say this, I'm just sorry that so many people here, I'm not talking about students, just out of the whole community of the university, that so many people are missing it, because art is really something. I'm not talking about things to hang on your wall. Like tapestries are nice, they're going to hang a few on the walls in the music building. And I don't think they ought to buy a painting, but people are just missing art around here. It's too bad. It's one of the most compelling pastimes that I can think of, to just know about it, and how it's developing. And it takes so little effort. It's so easy to look at. I saw Dennis Hopper's *The*

*Last Movie* last night, it was terrific, I've got to go again. He really is the genius that everyone paints him. And he's being done wrong on this movie because of the distributors, because he's given it the form of an unfinished movie . . . every once in a while something will flash on the screen that will say "scene missing," and the film has the form of a film which is incomplete. I was just wondering if in general the Duke faculty would like that movie, and a lot of them would, there are a lot of good minds here, but so far as if any of them are interested in art, I'm not as aware of it as I'd like to be. I mean new and old art. Well now we're going to get into the topic. For some reason the university believes very stongly that the best approach to art is to encourage the amateur over the professional. What we see very much is the idea that art can be everyone's hobby, so there's a lot more enthusiasm about putting extracurricular art activities in a new student union than there is in making a place for serious art, which would have a spin-off of amateur art, and it would be better amateur art too. But I think it's been hard for the other arts too. Drama's had a terrible time, it seems to me unfair to teach histories of drama, and then not ecognize real participating in drama. I think what they do in theatre here is good; it's just too bad there isn't more official encouragement. It is possible that official encouragement destroys it, but I don't think that's the reason for it being discouraged, in other words, I think the reason for it being discouraged s the assumption that it's not serious enough. If you work with your hands . . . It used to annoy me quite a lot that art courses are called skill courses because think of any course, think of physics, it's nothing but skill, mathematics is nothing but skill. Because of the lower levels of study you're only acquiring preexisting knowledge, and improving your skill at applying that knowledge. In art you start right out from the beginning making your own discoveries because you've got to apply the existing knowledge to your own abilities, and not just your abilities to achieve the existing knowledge, because he existing knowledge is that there's got to be something of yourself right rom the beginning. You know you can't tell a person everything about how o make even the simplest art object because it always has to be adjusted to heir own desire. I think the courses have less to do with skill than most courses. Well, maybe we'd better change the subject, because come to think of it, they're pretty good about it in a lot of ways philosophically and it might even be bad to over-encourage. The places, at least in this area, where I see art encouraged, I'm pretty dissatisfied with the level of art that's coming out. Turn this off a second. Well, yeah, you could put some of that in, but it's hard for me to accept that someone at this point is actually — well for one hing, it's already been done by Warhol, and it was 24 hours long. I hate to hink that someone will actually have to type all of this out. It would be nice . . . (knock at door-footsteps and muffled conversation about a mystery bject) Where are we? My whole idea is fleeting, gone. Actually, the best deas always are lost, that's appropriate to painting, thinking, I mean, I don't now how many times I've been painting and had a thought and told myself, ll write that down. Or all those people that wake up and write down a hought they had, so they don't lose it, but it was better before they salvaged . It always is, and not only that, in painting also, I'm very much involved in ccepting that the best paintings are going to be lost, so you might as well let hem go, and then you're not working against that uptight feeling of if I go n, I may be destroying my masterpiece. You just go on automatically. And hen all the paintings left are just a residue of the fact that you kept on going, nd overall they add up, approximately, to what that masterpiece might have een, if you had been lucky enough to recognize it and save it while it was appening. That is a good way of saying what my approach is. What I'm rying to do, well sometimes I can't do it because I get precious, because I hink. Well, after all, I'm in this business to make what I think are good aintings, and shouldn't I stop and decide if this is good right now, before I o on and mess it up? But I'm really working hard against that idea. Because ctually I think what I am in it for, is just for the privilege of doing it, and letting whatever comes out come out. I don't like my paintings that much. I eard a great statement by Franz Klein, he said, "I don't like my paintings ery much, but I'm stuck with them." And that says alot. But the idea we ere going to say before, . . . that I'm not interested in talking about the niversity, but what did I say? *Jack:* You wanted to get it all written down, and hen you'd be able to cut out all the stuff . . . *Mr. Pratt:* Oh, yeah. I'll help ou edit it because once I see in print what I said about the university, I'll robably see that it doesn't need saying, but what did I say in the end? *Jock:* 's passé to criticise. *Mr. Pratt:* Well that's not as good as it was, you see? All he gems are off the tape. All the gems are in your mind. I can put down, ell, it's almost image seeking to say, but it's true, well I don't want to be the ype of person that says, "My biggest influence was . . .", but in terms of iggest influences in thinking, I very much like John Coltrane, which is stupid say, because at the time I was a saxophonist, so he would have been an fluence anyway. But I thought of him because I want to say that I like all usic, and he said about religion, when a lot of people were stereotyping him have him become this religious mystic, and he said I like all religions. Still, if I think about it, I mean, I can't think of a painter . . . it's the horrible thing about having that machine on, because you start thinking of well, what do I want recorded. I have thought quite a lot that I couldn't think of one painter, like I can say Mondrian for this century I think, means the most to me. But there's losts of others. And Vermeer meant the most to me from his century or something. Centuries are arbitrary but convenient ways of dividing time. So if there were a single figure it would be Coltrane. I haven't ever really thought exactly why. I can think of ways why . . . I'm happy my painting finally is getting to, I sort of gave up music and I was pretty good. But I think I realized I had gotten as good as I was gonna be without a whole lot of work, I was doing it along with painting, and then I quit it. But also it bothered me that my painting and my music seemed different to me, I couldn't resolve differences among them. I practised the music a lot too, I mean actual real practice skills, but then when I played it was very emotional and expressive, or at least it seemed to me that that was to be my goal. And at the time my paintings seemed, well perhaps it was a basic conflict between being able to revise and not being able to revise. But also my painting was very controlled and my music, I aspired to it being not very controlled. The music I didn't like was music that was too controlled. I guess what I'd like to say about him is that he represented something to me that I couldn't say one single painter did, but now I recognize more and more something about it in my painting and that was he was reputed to have practiced very hard, but then when he played he didn't use anything that he had learned, and it helps me to connect all my earlier work with what I do now to think that that was practice for now, and now might be practice for later. But it's been rather hard for me to sort out the fact that I've been through, and the word is appropriate here, styles. *Jock:* To what extent can you say sensational things about Coltrane? *Mr. Pratt:* You can't say anything that's sensational about him, that's the sensational part! But the music's really sensational. I don't know, I never knew if other people who couldn't play the instrument could actually appreciate what he did. And it's probably very true of painting that you have to paint to appreciate painting, I can't imagine anyone liking my paintings. Something that's been on my mind is that I'm sure things would go a lot easier for me here at this university if my painting were more likable. But I never expect people to like it, in fact I'm surprised that they like it a little more than I would expect them to. Some people anyway. I think though, if it were more extrovert, I think there's a great weakness among people that aren't artists but have something to do with artists, that they like artists to know — it's easy to succumb to, say, bringing an artist to the university because you want to know that artist. So naturally you want to pick an artist that would be, well, you want to pick a famous artist for one thing, but also an artist that would be fun to know, like an artist who will "communicate", you know, an artist who will be very talkative. Or an artist who feels less of the pain about speaking about art, because naturally, the more he says, the more he communicates, the more you're having this contact, social and seemingly intellectual contact with . . . do you know what I'm trying to say? I don't think even bad artists are like that. I guess painters in general are fairly quiet. *Jock:* It's not necessarily quiet, but there's the solitude of the artist and all that kind of stuff, that's not anything especially romantic, that's just the way it goes. Artists are solitary people. *Mr. Pratt:* Yeah, and actually it is fairly well appreciated even here, because I've really been given a lot of feedom to practice my own art, and even so I feel like I must be a disappointment to people here because my art is uninteresting, definitely not amusing, or entertaining art, and even my purpose is for it to be not too interesting, so then it won't decline in interest, I think that I developed into that. Not only that but the way that I came here was not exactly an enthusiastic welcome. I just became more and more permanent as time went on. And that was alright too. You see I really appreciate the freedom I've had, but art definitely is an area in which . . . (new person enters to be included in the interview, Sheila, Mrs. Pratt) We do need some new blood. Let me finish this one idea I was going to say. It's like an idea I've already had, you see, I precede every thought with an apology because of this damn tape recorder. But it is true that people are afraid to judge music and they're afraid to judge writing, but for some reason, because it's so easy to look at, so easy to see and so easy to make a judgment, that it's hard to find someone that doesn't consider themselves qualified to make judgments on art. So that although they would never decide what music should be performed in their parlor, or what book should be on their shelves, everybody decides what hangs on their wall. Including university presidents. And that struck me as unusual, although I can understand it. I think it's because it seems easy to judge art, whereas everyone is intimidated by literary forms and musical forms, maybe because art is somehow between literary and abstract. I'm not sure what the reasons are, but everybody knows what they like, whereas in music they'll just sit there, through things that they definitely don't like and never complain. For one thing, they ave to sit there, it's embarrassing to get up and leave, through Bartok, for instance. Music definitely as a technical facade and some obscurity to hide behind, so that even contemporary music is



accepted, maybe. Well I guess contemporary art is accepted but there's not enough desire around here to get the good stuff onto the walls. It's funny about contemporary composers that, although they have the mystique of technical know-how, they don't have any popular appeal, so that painters can hope to sell what they make, and composers can't hope for that. (to Sheila) Why don't you expose yourself? That wouldn't go on the tape at all. Although I'm disappointed in some of what people choose to put on their walls, at the same time it's a tremendous advantage to be in a form where if people do want it on their walls, they can buy it and you get the money to go have some time to make some more. It would be appropriate for the university to have on its walls things done by its own artists, but if it chooses not to do that, that's alright. Well I haven't thought about this, but Sheila's paintings are relative to the same thing; I've been telling Jock how I feel like that people here don't like what I do, and it doesn't bother me, but actually I have to appreciate the freedom I have here to do it. *Sheila:* That's what I think. *Mr. Pratt:* I do, I haven't been complaining a bit, have I? *Jock:* No, no. *Mr. Pratt:* We've talked about everything but we sort of agreed that the topic that you would expect to be the least significant topic, we said it was passé to criticise the university. *Sheila:* Great. *Mr. Pratt:* Your paintings are the same, and I hadn't thought of it but I would think that people who could accept your earlier paintings wouldn't be able to accept your newer ones and I bet as they get used to them they will like them. That sounds like a backhanded compliment, but . . . I had to admit that people respect my work more than I would expect them to. Covi said that my painting that won the award was good and I wouldn't expect him to like it. We talked about that but I want to say for the tape that I don't think it has to be understood, I just think that if you're interested in getting something from it, you can let yourself become accustomed to it, and receive more from it without so-called understanding. You could hear that music and not like it and never want to listen to it again, or you could listen to it again and hear more in it. So I was saying about your paintings that it would be nice if people after seeing them several times came to like them more than they did the first time. And maybe the fourth time and fifth time and sixth time they'd like them more and more, without even being told what to like. Even without being told that you were necessarily good or whatever. They could form their own decision and the thing would grow on them. *Jock:* If it were good it would grow on them. *Sheila:* Right. *Mr. Pratt:* Well you can see how I come to my conclusion about if you like it the first time it might be lousy. *Sheila:* I know, I keep encouraging my students to do things they don't like . . . *Mr. Pratt:* Why the encouragement? Because they'll learn to like their own things, more than they do like them? *Sheila:* No, they'll just learn more from them. *Jock:* If someone goes into the room and looks at their thing and starts to laugh, they'll do something better . . . *Mr. Pratt:* But if someone came in and laughed and they didn't feel discouraged . . . *Jock:* That is the greatest feeling . . . *Mr. Pratt:* That's the real thing . . . That's what I strive for, and I don't even expect people to like what I do anymore, I don't think you do either. *Sheila:* It's like I feel so strongly about my paintings that it doesn't matter anymore what people think. I only hear the compliments anyway. I say "I know, I know . . ." *Mr. Pratt:* I was just thinking that it might be about to run out. *Sheila:* Great. *Mr. Pratt:* Let's have Sheila make a summation. Try to say something that we've already said. Oh, I know what we can do in the remaining time. Jock said that Wittgenstein said that somebody else said that you could say everything important in three words. *Mr. Pratt and Sheila together:* Let's all think of three words. *Sheila:* I can think of maybe one. *Mr. Pratt:* Well the thing is we should confine ourselves to one three-word statement like *Art is Life* (yeccch), like I thought of that immediately, but I'm certainly not going to put everything into that statement. *Jock:* It's not over. *Mr. Pratt:* There's three more. There's three more! It is true! It's all over. Cut it off. Wind it up . . .

## COMIC RELIEF DEPARTMENT I

Protest marches! Identity Crises! Mind-blowing drugs!

Is it any wonder that today's concerned young man and woman treasure those rare moments when the cares of the everyday world seem to melt away, revealing the exciting, sparkling fairyland of a night on the town. What aware young couple can resist the magical lure of bright lights and the good times of the city? Who among them is so involved that they will not take the time to bathe their furrowed brows in the flashing lights of the theatre marquee and soothe troubled guts with fine food and drink? Who would do this? Do you know? We don't know.

Yes, when all is said and done today's effective young person is the one who knows how to relax, and the *Chanticleer's* own Ed and Nancy are no exceptions. As young and vibrant people who repeatedly join their contemporaries in making the big headlines of today, they know the value of those meaningful moments of togetherness afforded by a

# BIG TIME IN DURHAM

*with Ed and Nancy*

Bright-eyed and bushy-tailed, our *Chanticleer* couple poses briefly before venturing into the big, exciting, fairytale world of downtown Durham.

Their first stop: dinner for two in a swinging hideaway of a restaurant, tastefully decorated in the neo-Medieval style, with catering by a famous southern university. The proprietor requested that we not divulge the real name of the establishment (for security reasons), so we shall simply refer to it here as the Harvard University Club. We asked Ed and Nancy about the cuisine.

"It's . . . unforgettable," Ed replied. "I've never had anything quite like it."

"That's right," agreed Nancy. "It's the sort of food that stays with you."

Our aware young couple, by a lucky stroke, has secured first night tickets to the premiere of the nouveau-art spectacular of the young Italian film-maker, Pier Paolo Pornolini.

"I'm not sure that I entirely understand Pornolini's work," says Ed. "A good deal of his images are quite obscure and, I would imagine, intensely personal. But even so I find myself coming away from his films with a sense of being uplifted in an almost inexplicable way."

Adds Nancy, "I find myself being provoked in a very positive fashion by his work. It fascinates me the way Pornolini can fuse together disparate images, laying one on top of another."

We asked our couple if they had ever thought of producing their own film.

"Sure," Ed replied.

"Yeah," Nancy said.

CRITERION
CRITERION
NOW
NOW PLAYING
RT of SEX
and Vice Versa!
NOW

After the show the night is still young, and a round of club-hopping is in order. First, a visit to Annamaria's, a favorite gathering place for aware young people. We asked our couple if the Italian dining spot was also popular with them.

"Oh, si!" quipped Nancy.

"Ole!" giggled Ed.

Next, it's cocktails for two at a funky little singles bar just down the street. Caught up in the intimacy of the moment, the ducky pair of lovebirds, eyes aglow, seize the moment to indulge in a tender exchange of affection, secure in the knowledge that their brief intimacy was hidden from the prying eyes of everyone except our staff photographer.

Morning — and our two night owls toast the rising sun with a brief but satisfying breakfast at a local cafe where the food is plentiful and the eggs flow like water.

Then it's home and to bed for our young college man and woman. Sleep comes quickly to their tired eyes, but their hearts and dreams are still awake with the happy events of the evening gone by. When they awake, refreshed and ready for a new day, there can be no world crisis or fascist crack-down which will daunt their spirit, for they will carry with them the memories of the night before, the happy thoughts of a

# BIG TIME IN DURHAM!

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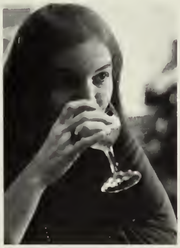
Our Nancy is a person of diversified interests and moods. Though working hard on her thesis for a degree in the field of thermodynamic horticulture, she still finds time for numerous hobbies, which include the sports of Jai-Alai and logrolling. She is uncertain about her future. "It's so difficult to decide what's best for *me,*" she says. "I can say that I feel a strong commitment to making this country and its system of government work."

"So perhaps I'll wind up doing social work. Or maybe I could get a job with Dow Chemical. You know, making napalm," she cooed.



Ed is also a person of unusual commitment. "I committed three counts of armed robbery, I committed assault with intent to maim, and I committed the act of conspiracy to jaywalk," he explains, "and then I was committed for a period of forty-five years without parole. After six months I committed a jailbreak and then I committed myself to you guys. Are you taking all this down?"

Like Nancy, Ed is also uncertain about the future. He would like to be either the director of the Ford Foundation or the Archbishop of Canterbury.

# COMIC RELIEF DEPARTMENT II

AGE reli
MAN IS 21, 11

POLICE
LIZZY IS RICK

SEX IS GREAT
WATCH
NOW

THE
SARAH P. DUKE
MEMORIAL
GARDENS

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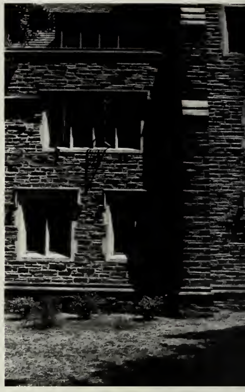


I first became aware of the Hum when I was a junior at a Southern version of More Science High School. My first feeling at that time was the excitement of discovery, and I said to myself, "Oh, *neat!* The building's alive!" At the same time there was the thought, "Would a normal person think this?" and so I told no one about it. The building seemed to be speaking only to me in disclosing its hum. How many other people knew about it? How dangerous would it be to mention it aloud? I was afraid to find out.

But all around me consciousnesses were expanding; the boundaries of human thought were being stretched to the utmost; I was returning to the nature of the origin of the Hum. There were two possibilities: either the Hum originated in some sort of machinery, or the building was breathing. Or both. In any case, I knew that this particular building was not the only one that hummed. Soon afterward, I read a science fiction story which suggested to me the possible existence of a more sinister force behind this Hum than I had feared previously.

Several years later I found myself eating supper in the East Union with some friends. During a pause in the conversation, J. F. said, "Do you notice the Hum?" I marvelled at his courage for asking — in the very presence of the Hum!

Now the secret is out. Duke hums. No matter which building you are in, which floor, or which room, you can hear the hum. Even in the depths of the Forest you will hear it (although it will try to disguise itself as a motorcycle). More to the point, if you are inside a building, without a view of the outside, there is no way to tell how far off the ground you are.

"I think the house is a rocket ship," I said.

They stared at me. Phil grinned; then he stopped when he saw I wasn't kidding.

*"What?"* Marge said.

"I know it sounds crazy," I said, sounding more like my wife than she did. "But those are rocket engines. I don't know how in the hell they got there but . . ." I shrugged helplessly at the whole idea. "All I know is that they're rocket engines."

"That doesn't mean it's a . . . a ship?" Phil finished weakly, switching from statement to question in mid-sentence.

"Yes," said Ruth.

And I shuddered. That seemed to settle it. She'd been right too often lately.

"But . . ." Marge shrugged. "What's the point?"

Ruth looked at us. "I know," she said.

"What, baby?" I asked, afraid to be asking.

"That janitor," she said, "He's not a man. We know that. The third eye makes it . . ."

"You mean the guy *has* one?" Phil asked incredulously.

I nodded. "He has one. I saw it."

"Oh, my God," he said.

"But he's not a man," Ruth said again. "Humanoid, yes, but not an earthling. He might look like he does actually — except for the eye. But he might be completely different, so different he had to change his form. Give himself that extra eye just to keep track of us when we wouldn't expect it . . . What if they're from another planet. Suppose they want some Earth people to experiment on. To *observe,*" she amended quickly. I don't know for whose benefit. The idea of being experimented on by three-eyed janitors from another planet had nothing exciting about it.

"What better way," Ruth was saying, "of getting people than to build a rocket ship apartment house, rent it out cheap, and get it full of people fast?"

She looked at us without yielding an inch.

"And then," she said, "just wait till some morning early when everybody was asleep and . . . goodbye Earth."

My head was whirling. It was crazy, but what could I say? I'd been cleverly dubious three times. I couldn't afford to doubt now. It wasn't worth the risk. And, in my flesh, I sort of felt she was right.

"But the whole house," Phil was saying. "How could they get it . . . in the air?"

"If they're from another planet, they're probably centuries ahead of us in space travel."

Phil started to answer. He faltered, then he said, "But it doesn't *look* like a ship."

"The house might be a shell over the ship," I said. "It probably is. Maybe the actual ship includes only the bedrooms. That's all they'd need. That's where everybody would be in the early morning hours if . . ."

"No," Ruth said. "They couldn't knock off the shell without attracting much attention."

We were all silent, laboring under a thick cloud of confusion and half-formed fears. Half-formed because you can't shape your fears of something when you don't even know what it is.

"Listen," Ruth said.

It made me shudder. It made me want to tell her to shut up with her horrible forebodings. Because they made too much sense.

"Suppose it *is* a building," she said. "Suppose the ship is *outside* of it."

"But . . ." Marge was practically lost. She got angry because she was lost. "There's nothing outside the house, that's obvious!"

"Those people would be way ahead of us in science," Ruth said. "Maybe they've mastered invisibility of matter."

We all squirmed at once, I think. "Babe," I said.

"Is it possible?" Ruth asked strongly.

I sighed. "It's possible. *Just* possible."

We were quiet. Then Ruth said, "Listen."

"No," I cut in, "you listen. I think maybe we're going overboard on this thing. But there *are* engines in the basement and the janitor *does* have three eyes. On the basis of that I think we have reason enough to clear out. Now."

We all agreed on that anyway.

"We'd better tell everybody in the house," Ruth said. "We can't leave them here."

"It'll take too long," Marge argued.

"No, we have to," I said. "You pack, babe. I'll tell them."

I headed for the door and grabbed the knob.

Which didn't turn.

A bolt of panic drove through me. I grabbed at it and yanked hard. I thought for a second, fighting down fear, that it was locked on the inside. I checked.

It was locked on the outside.

"What is it?" Marge said in a shaking voice. You could sense a scream bubbling up in her.

"Locked," I said.

Marge gasped. We all stared at each other.

"It's true," Ruth said, horrified. "Oh, my God, it's all true then."

I made a dash for the window. Then the place started to vibrate as if we were starting to get hit by an earthquake. Dishes started to rattle and fall off shelves. We heard a chair crash onto its side in the kitchen.

"What is it?" Marge cried again. Phil grabbed for her as she started to whimper. Ruth ran to me and we stood there, frozen, feeling the floor rock under our feet.

"They have to warm up!" I made a wild guess. "We can still get out!"

I let go of Ruth and grabbed a chair. For some reason I felt that the windows were automatically locked too.

I hurled the chair through the glass. The vibrations were getting worse.

"Quick!" I shouted over the noise. "Out the fire escape! Maybe we can make it!"

Impelled by panic and dread, Marge and Phil came running over the shaking floor. I almost shoved them out through the gaping window hole. Marge tore her skirt. Ruth cut her fingers. I went last, dragging a glass dagger through my leg. I didn't even feel it I was so keyed up.

I kept pushing them, hurrying down the fire escape steps. Marge caught a slipper heel in between two gratings and it snapped off. Her slipper came off. She limped, half fell down the orange-painted metal steps, her face white and twisted with fear. Ruth in her loafers clattered down behind Phil. I came last, shepherding them frantically.

At the bottom was a ladder. We saw an old lady drop from it with a sickening thud, crying out in pain as her ankle twisted under her. Her husband dropped down and helped her up. The building was vibrating harshly now. We saw dust scaling out from between the bricks.

My voice joined the throng, all crying the same word, *"Hurry!"*

I saw Phil drop down. He half caught Marge, who was sobbing in fright. I heard her half-articulate, "Oh, thank God!" as she landed and they started up the alleyway. Phil looked back over his shoulder at us, but Marge dragged him on.

"Let me go first!" I snapped quickly. Ruth stepped aside and I swung down the ladder and dropped, feeling a sting in my insteps, a slight pain in my ankles. I looked up, extending my arms for her. She dropped and I caught her. We regained our balance and started up the alley. I could hardly breathe. I had a stitch in my side.

As we dashed into the street we saw Johnson, the neighborhood cop, moving through the ranks of scattered people trying to herd them together.

"Here now!" he was calling. "Take it easy!"

We ran up to him. "Johnson!" I said. "The ship, it's . . ."

"Ship?" He looked incredulous.

"The house! It's a rocket ship! It's . . ." The ground shook wildly.

Johnson turned away to grab someone running past. My breath caught and Ruth gasped, throwing her hands to her cheeks.

Johnson was still looking at us; with that third eye. The one that had a smile with it.

"No," Ruth said shakily. "No."

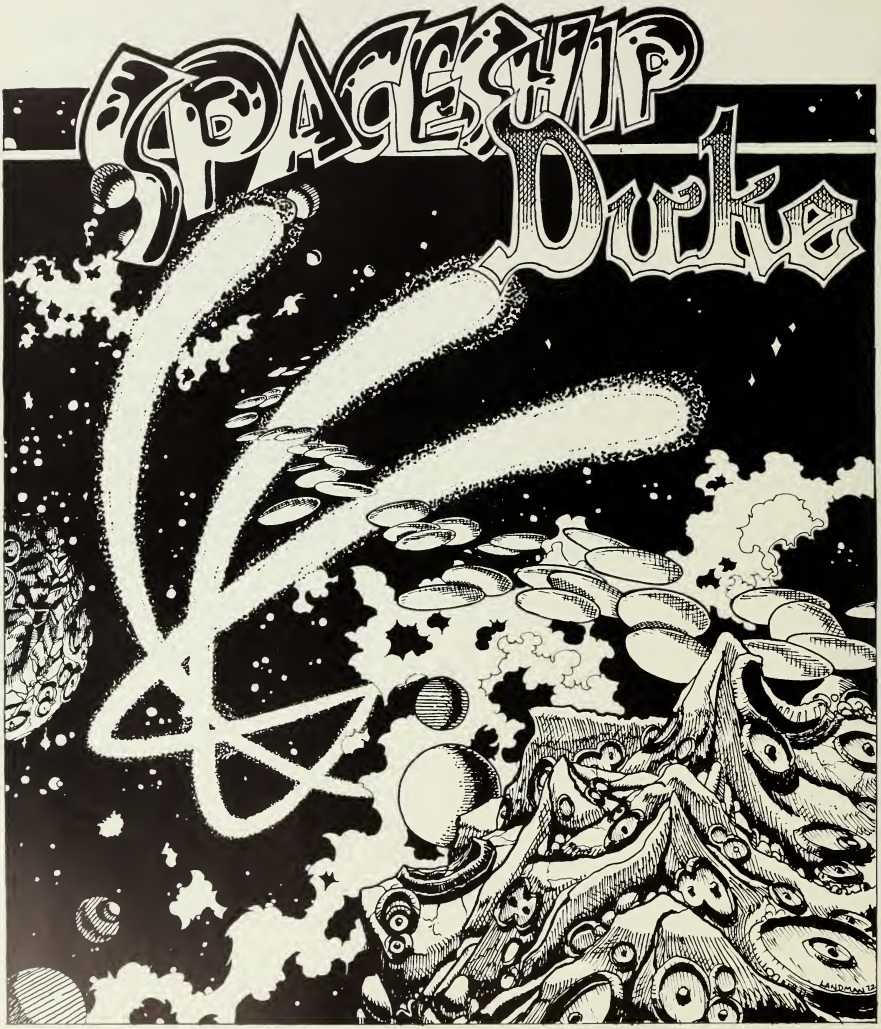
And then the sky, which was growing light, grew dark. My head snapped around. Women were screaming their lungs out in terror. I looked in all directions.

Solid walls were blotting out the sky.

"Oh my God," Ruth said. "We can't get out. *It's the whole block.*"

Then the rockets started.

— from "Shipshape Home" by Richard Matheson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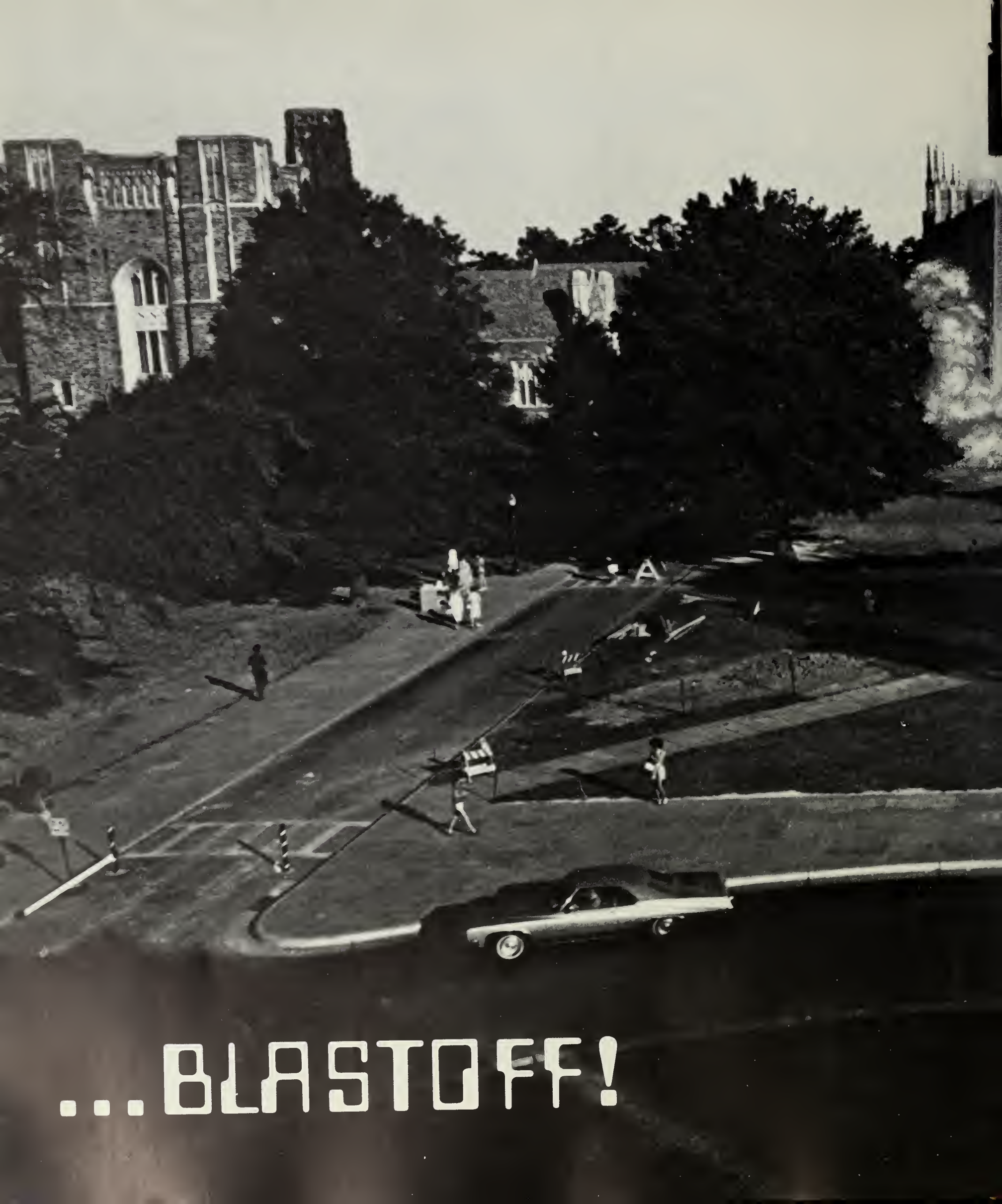

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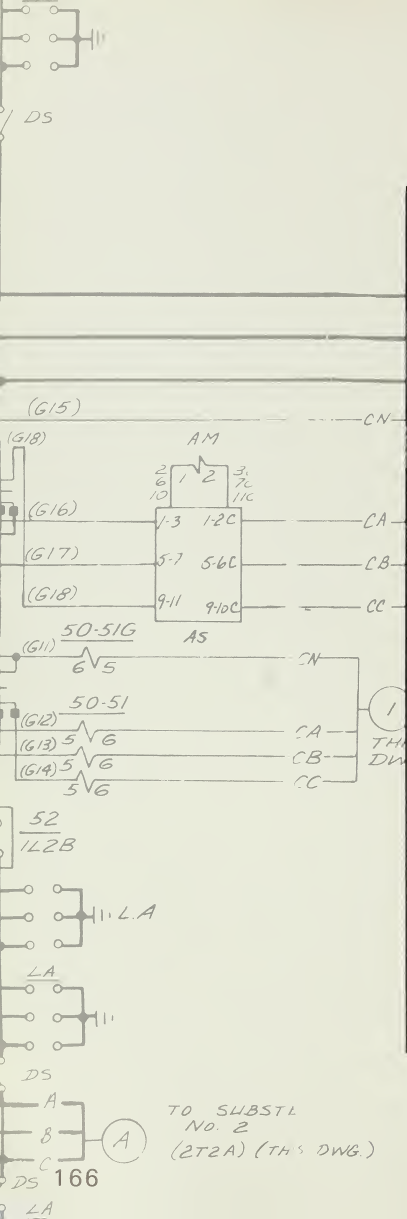
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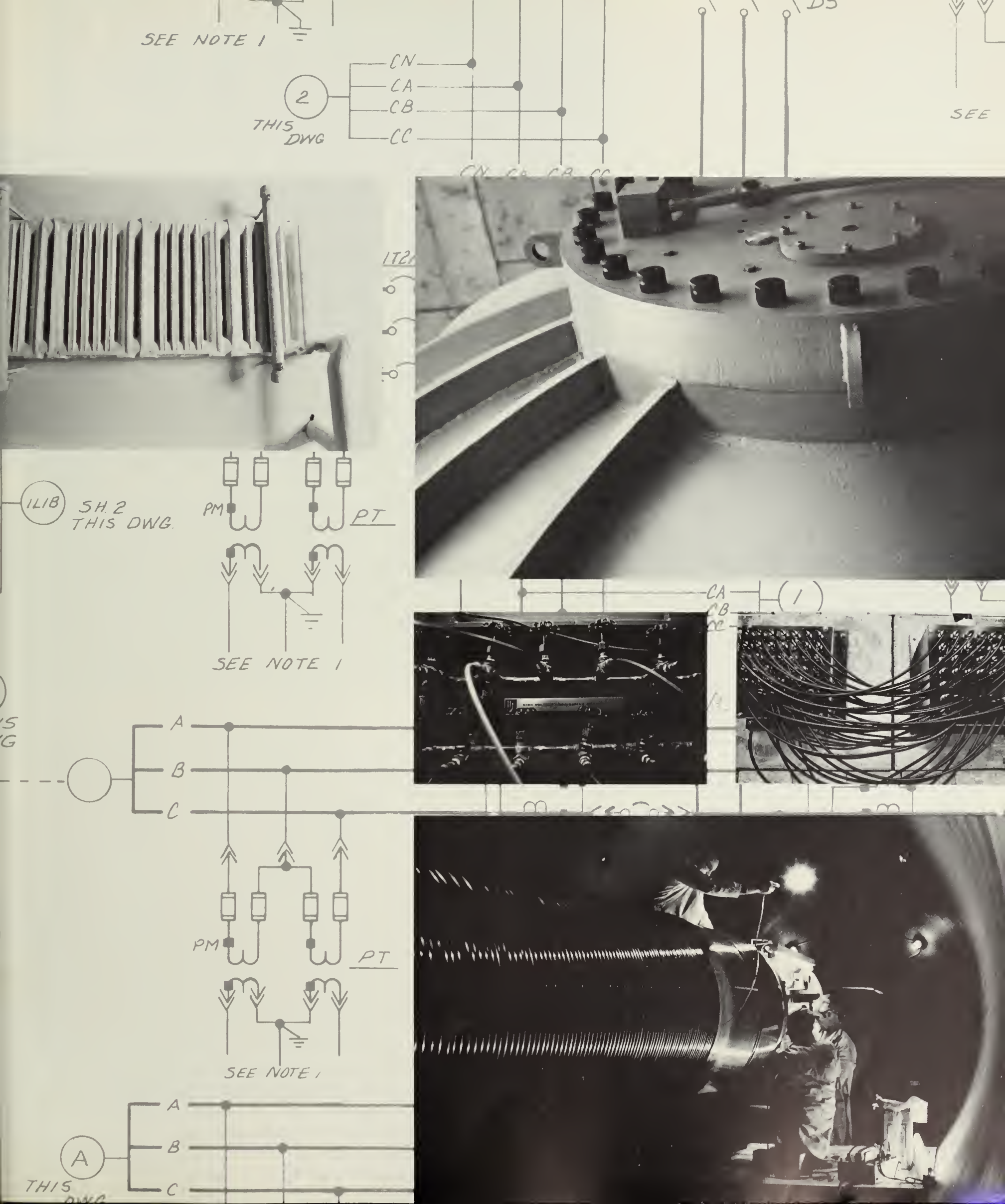
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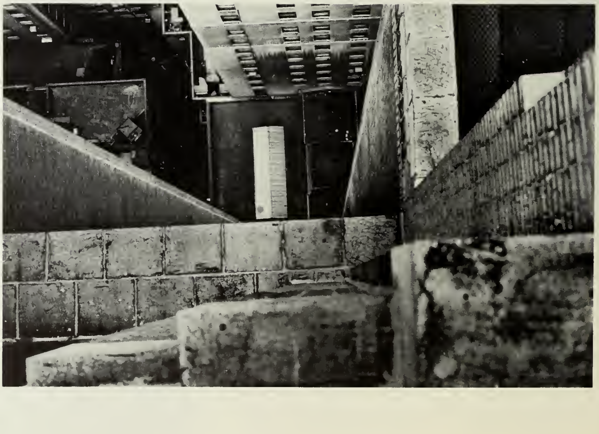
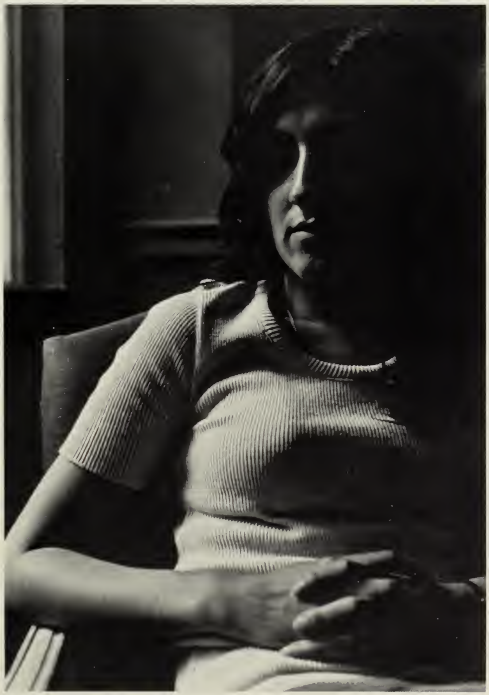
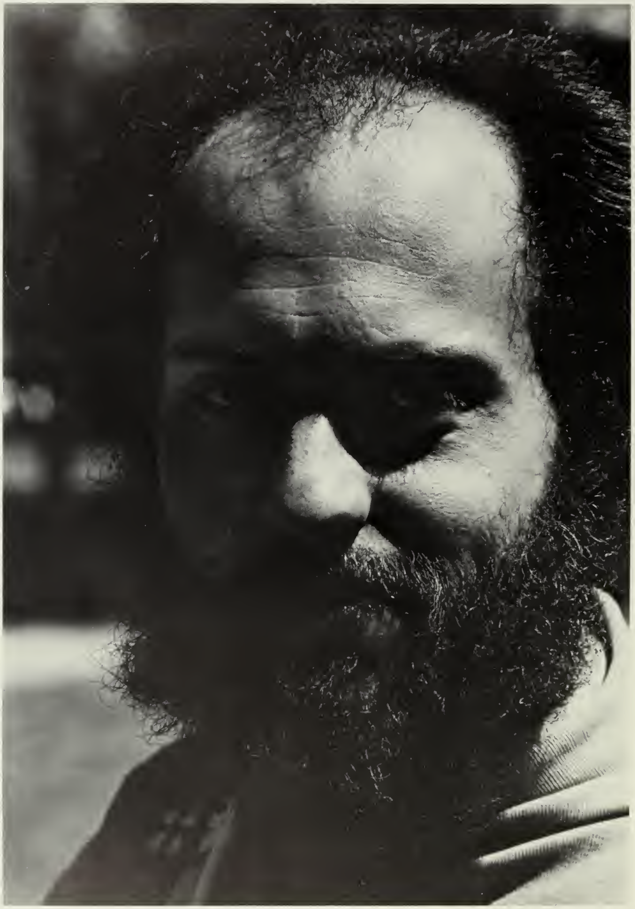
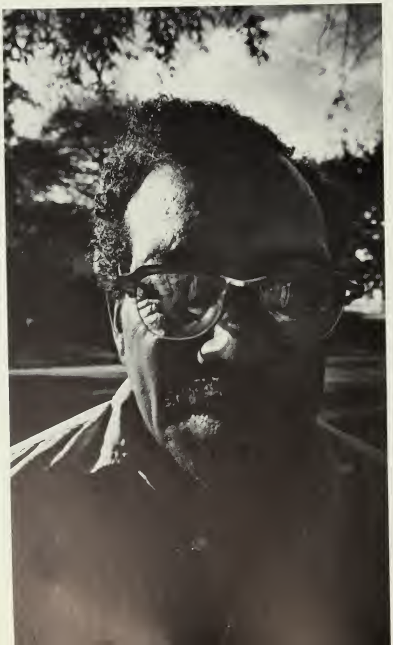
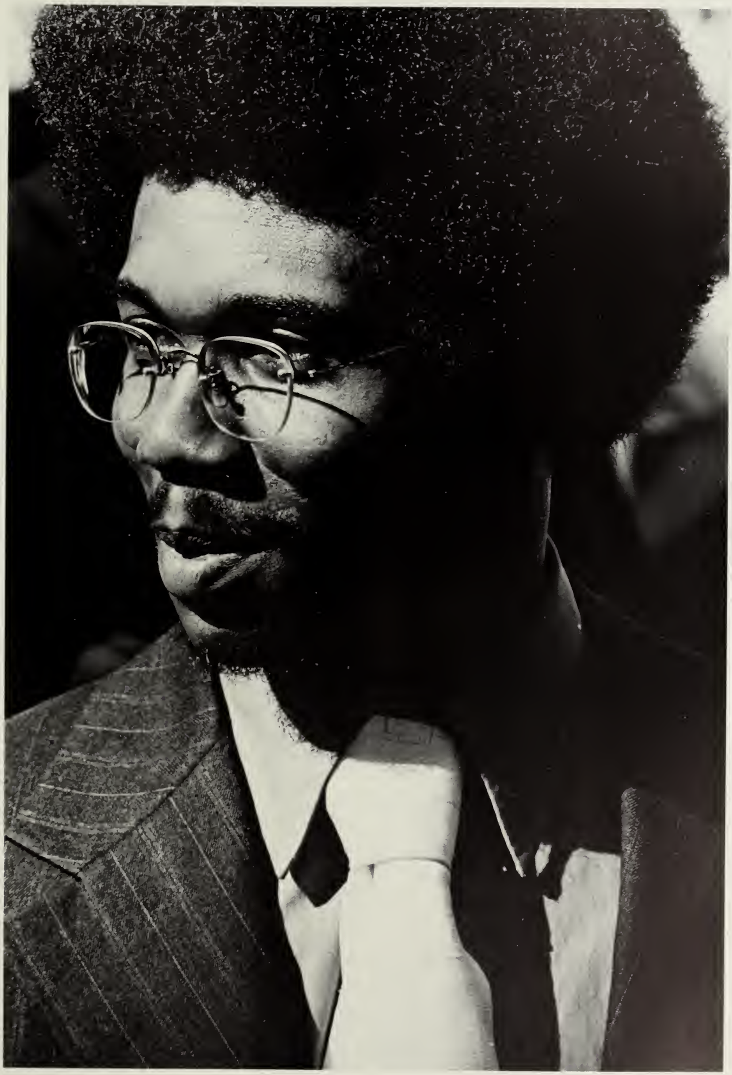


Milwaukee's









"This liberation which we demand, which we can create for ourselves. We demand it — we won't get anywhere demanding it, you know that. But we can create it . . . Very slowly women are doing extraordinary things by becoming aware of their position."

— Anaïs Nin

YAMAHA

Barbara Sydenham Thompson January 5, 1938 — February 12, 1972

(Toni Kramer lives in Durham, and has given clinics at Duke in Natural Childbirth methods. Her husband, Richard, took all these photographs — with the single exception of the photo on the far right, next page, which Nurse Angelica took.)

For most people the discovery that they are about to become parents is a joyous occasion filled with promise and plans for their future. For some it is frightening to consider all the implications and complexities that are wrought with financial hardship, change in relationship and fears based on lack of knowledge and understanding of the process. Most of these uncertaintities can be dispelled if the parents-to-be have at hand information which can make them active participants in the process.

All too often a woman discovers she is pregnant, arbitrarily chooses an obstetrician and leaves the details up to the profession of the practicing obstetrician. I marvel at the advanced technological achievements within the profession in dealing with pregnancy, labor and delivery. There are many new methods for detection and treatment of conditions during pregnancy that can effectively eliminate or reduce hazards to mother and child. No longer need women fear the disastrous results of Rh incompatibility. Much is now known about the effect of nutrition on pregnancy and many complications can be averted through proper nutrition. And yet too seldom is information and preparation in childbirth offered to expectant parents. And more often a real lack of consideration for the person as a human being is present during the regular visits with an obstetrician. I feel that the profession is in the most likely position to take on the additional responsibility for initiating education and training for expectant parents. In co-operation with resources and services within the community, classes in childbirth preparation can be taught by trained and experienced personnel. Nutrition can be improved. Breastfeeding can be encouraged and the benefits to the family explained. And parents can work together to participate in the birth of their child.

The psycho-prophylactic method of childbirth (Lamaze technique) is relatively new. It received its original trial and application in Russia in 1949. Its effectiveness was noted there by a physician visitor from France — Fernand Lamaze — and he in 1951 introduced it to and modified it for the Western World. In 1960 the American Society for Psycho-prophylaxis in Obstetrics was founded and continues to expand its scope across the country with affiliated organizations which share the aim of family-centered childbirth education.

Childbirth is a normal process. It is a challenging experience, however, requiring considerable effort — physical, mental and emotional. The unprepared mother who attempts labor without sedation and anesthesia is likely to experience frustration and pain. To accomplish a conscious delivery in the best way, the mother should know what to expect during each phase of childbirth, how to cooperate with the normal functioning of her body and how to respond to the guidance of her professional attendants.

Psycho-prophylactic preparation has a double objective:

1. By DECONDITIONING, the mother is freed of any fears and misconceptions she may harbor about childbirth. Through education, expectant parents are prepared to meet the experience of labor and delivery with knowledge and understanding.
2. By CONDITIONING, the mother is trained to help her labor through consciously controlled activity. She develops "conditioned responses" through exercises and a specific pattern of activity learned during pregnancy. Using these highly developed breathing

and relaxation techniques, taught so they will function automatically during each stage of childbirth, the mother is able to participate cooperatively and with dignity in the birth of her child.

The advantages of the method are apparent before, during, and after childbirth. Having mastered the Lamaze technique within a period of 2 months, the prepared woman approaches her labor relaxed, unafraid, and able to cooperate fully with her physician. She has learned what to expect at each phase of labor and delivery and how to apply the breathing and relaxation techniques effectively. With analgesia and anesthetic eliminated or kept at a minimum, her delivery will be safer for herself and for her baby. Her recovery after childbirth will be more rapid and comfortable.

Fathers are urged to attend the training classes with the mothers as their role is an active and important one. During the training, a father can assist the mother in learning and practicing the exercises and breathing techniques. A trained father, during labor, can help the mother to apply the method correctly and offer invaluable moral support. If he so desires and if the hospital and physician permit, he can also be present at the delivery. Both parents share a sense of accomplishment, having prepared together and actively participated in their baby's birth.

Training is given during the last two months of pregnancy. During the six weekly sessions, lectures cover the anatomy and physiology of pregnancy and childbirth. Instruction is given in neuro-muscular relaxation exercises, efficient management of the body, and application of breathing techniques during childbirth. Proper posture, avoidance of stress, and body-conditioning exercises are taught to ensure comfort during pregnancy and to prepare the muscles used in childbirth. Discussion of the role of medication and anesthesia and modern obstetrical techniques in prepared childbirth aid the parents in an objective understanding of the aims and goals of psycho-prophylactic preparation.

Many parents today are not content with a passive role in childbearing. Women not only want to be awake when their babies are born, but they want to fully participate with their mates in bringing their children into the world. Lamaze preparation enables the parents to take part in childbirth consciously and effectively.

There is an abundance of literature available in the community. Some libraries have pertinent volumes. The La Leche League has much information regarding breastfeeding and is comprised of women who are strong advocates of breastfeeding, natural childbirth and sound nutrition. Many of the obstetric clinics have some program of classes in natural childbirth methods. And there are many concerned and experienced individuals within the community who are eager to share their knowledge and experience to advance the emphasis on prepared childbirth. Additional information can be obtained from the American Society for Psycho-prophylaxis in Obstetrics, Inc., 7 West 96th Street, New York, N.Y. 10025.

Through cooperation of the profession, the community, and interested individuals, an ideal program of childbirth preparation can be achieved. Both the responsibility and joy for the success of such a program lies within us all; laymen and professionals. Only through inquiry can we seek answers to our questions. We should all strive to increase our knowledge and effectiveness in our own areas of competence. In this way we not only make the childbirth experience more rewarding and fulfilling, we also open whole new areas of interest and cooperation which will enable us all to make this world a much happier, healthier place to inhabit.

Marriage: so call I the will of the twain to create the one that is more than those who created it.

. . . Nietzsche

While pregnant I found myself pondering anew the mystery of creation and the meaning of life. Experiencing the full potential of womanhood, feeling unique in the universal experience of the miracle of creation, oblivious of all external realities yet probing for the oneness of mind and body within them. Having children is one of the most creative things that people can share. More than the manifestation of bio-chemical effect, it is the natural expression and outcome of mutually and deeply shared love and commitment.

Confident with knowledge and fact, centralized within deep waves of concentration and awareness, my being embraced and responded to the intense energy of the birth process. Total and infinite energies compacted, harmoniously, rhythmically evolving an entire entity about to emerge into a singular embodiment.

I felt my whole body and mind seized with a phenomena to expel — to bring forth new life. Pushing and pushing and pushing with enormous strength and joyous exhileration the child came into this world as explosively as a raging sea and as gently, caressingly as the breeze. Breath for breath the cry for life. The child is a son. And I held him in my eyes were tears. A cycle is complete and begun at once. All in a moment I float in whole and new states of natural and mental well-being. A woman becomes a mother, a man a father, together parents — a family. A microcosm of humanity. All and at once an awareness of responsibility and unity not only to and with one self and others but to all of mankind. I am proud. I am joyously happy. I am one — in the family of man. Every day is a new beginning.

# zen

(Dan Willis left Duke in the fall of this year. Since then he has spent 50 days in a Zen temple. The following is taken from material he sent us.)

I first heard about Hui-neng Zen Temple in a newspaper called "Homecoming" published and put out by the Pennsylvania Yoga Society. At the time it didn't attract me at all, but the newspaper was thrown on my desk at home amongst other articles of the same nature. By the middle fall of 1971, I found myself becoming more and more interested in Zen and Buddhism in general. Further reading about the subject by way of Thomas Merton and D. T. Suzuki had convinced me that Zen Buddhism was something worth tasting; a more intellectual and scholarly understanding of Zen was not enough to satisfy me. I remembered the newspaper article and quickly obtained it. Reverend Sōng-Ryōng Hearn, the Abbot in charge of Hui-neng Temple, corresponded with me through two letters and expressed his enthusiasm to have a new student.

Hui-neng Temple is located about six miles south of Easton, Penn., on the end of a wooded ridge amidst many dairy farms, and near the Delaware River. The temple rests on 30 acres of land leased from an American architect, now in Bangkok, who has an interest in Buddhism. Some of the land is cleared, upon which there are two vegetable gardens. There are three buildings on the land. The main building contains the *zendo* and sleeping quarters for single male students. The second one is a shed, which will be developed into a Buddha Hall for chanting and ceremonies. The third houses the *Oharma* school, diningroom and kitchen, with quarters for female students above.

I arrived at Hui-neng Temple on January 6, 1972. I really didn't know what to expect from Zen or what the essence of Buddhism consisted of. But I was ready to accept anything that came along. Lunch was the first thing that did, and it proved to be a surprise. Silence is observed at meals, and for a Westerner this is a bit extreme. Meals are finished in about 10 minutes and food is gobbled down as fast as possible. The reason for this is that one eats for body nourishment only and any thinking during meals as to what tastes good and what could be improved next time is only a product of the mind's duality, and this is what Zen aims at eliminating.

Work usually consisted of chopping firewood, or maintaining the interior of the buildings. When it snowed, paths had to be cleared between building and out to the roadway. The Zen Buddhists have a great love and respect for manual work and don't attach to it the label "inferior" as we do in the Occident: work is an expression of being. The love of manual work shows the influence of the Chinese culture on Buddhism. The Chinese have always been close to the earth, and have tilled the soil for thousands of years, living as part of the cycle of Mother Nature.

Hui-neng Zen Temple practices a Korean form of Zen. During the winter months in Korea it is traditional to observe a 100-day period of intensive meditation, called a sesshin. During a sesshin one's primary objective is to obtain satori by focusing all energies within oneself. Satori is the essence of Zen experience. Zen refuses to be defined or limited into one category such as philosophy, religion, or psychology. What Zen Buddhists emphasize is that reality lies in the here and now of every situation, and not somewhere else in a philosophical system, in one's dreams or hopes or expectations of the future. Man is small compared to the infinities of the universe, and to try to control the oncoming events is futile. One has to accept whole-heartedly what comes along, and only in doing this will the mind be calmed. All Life is Zen; it is all complete and perfect, but the human mind refuses to look at things as they really are.

(After Dan left the temple, he sent Rev. Hearn a list of questions to answer, in order that we could more accurately present Zen thought.)

Q. *What is the reason for the Zen Buddhist custom of shaving the heads of monks?*

A. In all schools of Buddhism, the hair is shaved off at the ordination ceremony of monks and nuns. It symbolizes the cutting off of ego and egocentric will, and the radically changed life being entered upon by the novice. The shaving of the head seems to be an Archetypal symbol all over the world. Groups which surrender their will — whether voluntarily or otherwise — to a Rule, such as convicts, soldiers, and monks, save their heads to signify forfeiture of power. (In Asia students often do so also.) This is illustrated in the Biblical story of Samson. Poets, Bohemians, the 'hip,' etc., who emphasize 'self-expression' let their hair grow long, and frequently beards too.

Q. *Why is Zen called the 'Direct Method' for obtaining Liberation?*

A. Zen is called 'Direct Pointing' because it does just that. It points at the creator of Delusion, the mind. Through steady Zazen, we see the truth of the Buddha's assertion, based on his Enlightenment, that the so-called 'self' is a flow of ever-changing process, not any fixed entity that can be grasped or held separate from the whole universe. We and 'our' world are not two. Other methods, the so-called gradual processes, start with a tacit recognition of a separate personality with aspirations to reach union with the Divine. Hence Yoga — from a root meaning 'to yoke.' Zen denies any such separation. No method is as direct, save only the Advaita Vedanta of Ramana Maharshi, which is very close, with its question, 'Who am I?'

Q. *Is it possible for a layman to achieve Satori?*

A. Yes, definitely, many have. Their essential nature is no different. Many famous laymen were enlightened. These included Emperors, soldiers, craftsmen, artists, poets, and many others. They were able to express their Zen in their daily life. Even today there are lay-Rōshi in Japan with large followings. They come of both Rinzai and Sōtō traditions. Because of the distractions of everyday life, the lay student must strive hard. When he does attain, his Realization is often great. Layman P'ang of T'ang Dynasty China was famous in the annals of Zen. He and his daughter were both thoroughly enlightened and led lives of freedom. His famous saying, 'Snowflakes falling — falling, each in its proper place' spoken when being escorted during a snowfall to the gate of a monastery where his Master, the famous Matsu was, is well known even today. He sank his possessions in the river on attaining enlightenment, and he and his daughter lived by weaving bamboo baskets.

Q. *Why is a Zen Temple or any religious center conducive to attaining Satori, or realization of our Original Face?*

A. Because such centers are dedicated to a single purpose, that of Enlightenment. Even work performed there is part of a total practice, not geared to profit, or seen as mere functionalism. When the student can see the humblest or dirtiest task as profoundly holy, then he or she is seeing with open eyes. The task itself *is* the realization, not a means to something else. It is the Buddha working endlessly, without aim or hope of reward. The quiet life of meditation, chanting, and selfless work forms a unity. The usual escape routes — TV, newspapers, films, sports, etc., and the petty luxuries demanded by ego, are absent. The student lives simply and with a single eye. And as the 'I' grows ever less, the cosmos grows ever more. The restless mind and wagging tongue are discouraged, and the student learns to turn inward and learn from the Intuition which rises in silence. More and more he becomes a whole person.

Q. *What is the purpose of a Koan?*

A. It is an ego-chisel — a tool to cut down the dualistic ego illusion. It reveals to the proud intellect its fallibility. The dualistic mind cannot reveal the truth about reality, merely ideas 'about' it. When it has been signally defeated, Bodhi — Supreme Wisdom — rises and the answer, for there *are* answers, comes. One must be on the same level as the formulator of the question to answer the Koan. The Master knows immediately if the student has attained Realization.

Q. *What does the Buddhist bowing with folded hands signify, when used instead of the western handshake?*

A. It is an ancient Eastern greeting, common in India even today. To Buddhists it signifies recognition of the latent Buddha-nature in each person, even if they are a 'sleeping Buddha' and thus not aware of it. It is a mark of respect and deference. The Western handshake is derived from an origin in suspicion. It is the gesture of seizing the right, or sword-hand, of the person met, to render each other mutually less dangerous. There is a vast difference.

Q. *Why is fasting not encouraged in Buddhist temples?*

A. Because the Buddha condemned it as ineffectual, having practised starvation for some six years in the Terai jungles prior to attaining Enlightenment. It was only when he began again to accept nourishment that he had the strength to break through. Mortification of the body is *not* the way, and no true Buddhist Master will sanction it. The decrease in blood sugar produces hallucination, projections from the unconscious, and a 'mind-trip' which has nothing to do with Mindfulness and clear perception. Buddhism is the 'Middle Way' and discourages fierce austerities.

*Please Explain the Significance of the Following:*

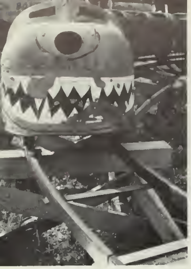
*Candlelight:* Light, symbolic of the Inner Light of Realization, is one of the offerings considered traditionally acceptable on Buddha Shrines ('Bul-Dan,' Korean, or 'Butsudan,' Japanese.) Candles are the usual form, though electric lights are used also in some places.

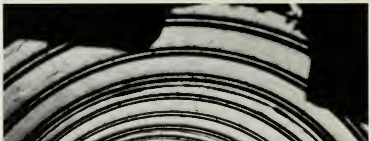
*Mirror on the Wall:* This is to remind us of two things. First, that when we enter a Sōn-Dang (Zendo), or meditation-hall, we meet none other than our True Selves. Second, to remind the meditator of the Great Mirror Mind of the Enlightened One, who sees all and rejects nothing. The mirror of consciousness is not 'stained' by clinging or rejection, but reveals all that comes before it. So should our mind be.

*Bowl of Water at the Buddha Statue:* This, like light, incense, fruit, flowers, rice, sweets, etc., (but never flesh or killed foods), is one of the appropriate offerings on a Buddhist shrine or altar. It stands for Purity of Consciousness and the Great Mirror Mind. Water is also revered for its humility (it naturally gravitates to the bottom), its flexibility (it takes the form of any vessel it enters — a lesson for humans), and its quiet power (it is the most potent universal liquid solvent known.)

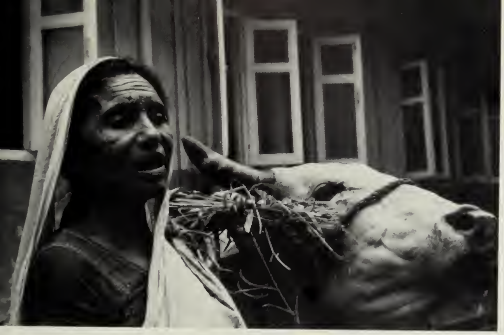
Well, Dan, that's it. Hope the answers help somewhat. You can edit or abbreviate the answers to suit your purpose.

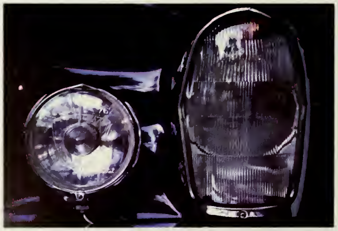
In Metta,
Rev. Sōng-Ryōng Hearn

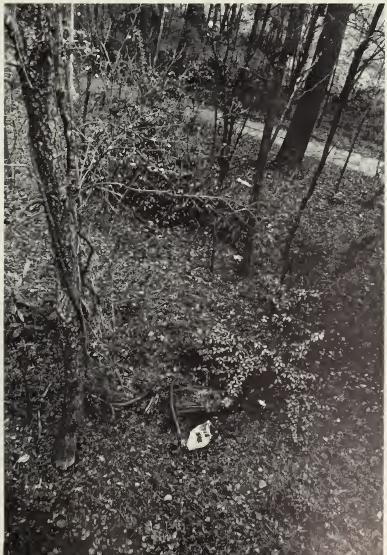




*The young boy engaged in a natural function at left is the same you saw being born a few pages back. His name is Eli Kramer. Below he is shown with his father, Richard; photograph by Toni, his mother.*







# YEARS

by Steve Emerson

1. Let us say there were five of us. My two roommates, one of the three from next door, and the sole inhabitant of the fourth floor. We'd just gotten back from, say, drinking, at, say, the U.G. In fact there's nothing else to say, for if we went out, it was to drink, and if we drank, it was at the U.G. There was a double bunk and an old relic that passed for a single bed – it was that delightful species of bed the springs of which are supported only at the ends, so that it hangs in the middle. It was on that that one of the spectators was seated, the other in the "easy chair." One player sat on the top bunk, another on the lower bunk, and the third shared the single bed with the spectator. There was a trunk beneath the bed, so that the mattress could sink only a foot and a half or so. In profile it looked like a banana. In fact there were other bananas in the room – some in the $40-a-semester refrigerator, and one, more interesting, on the cover of a Velvet Underground album. Remember that album? Warhol had designed it, and the banana on the cover was removable. Its removal revealed a second banana, but it stopped there. Of, for example, one's date's clothing (for there were those who had dates), there was more to remove, and removal was less easily, and more tediously, accomplished.

But, to return, the game. Wasketball. The ball, a crumpled paper, was tossed from lower bunk man to single bed man, who hit it up to upper bunk man, who hit it toward the waste basket, nestled between legs of single bed man. If it was going to miss, single bed man could hit it in. As I learned in sociology class, the demands imposed on single bed man, high indeed, were outweighed by the rewards he collected. Wasketball was, then, a good activity for at least single bed man to pursue. It was especially good because it provided a function for the wastebasket, so that it, unlike those in the dorm's 40 remaining rooms, was neither crushed nor thrown out the window. And if you won, although I can't remember how you won, but if you did, you got a banana.

2. I kept the dope deep back in the closet, underneath the stairs to the upper half of the duplex. The smell deep in that closet was the musk that characterizes all houses like that one. On Onslow Street, it was. A wonderful old house. It had sunk unevenly into the ground, and the outside walls were covered with dirt, so that there was a kind of intimacy between the house and the ground on which it was situated. Impossible to conceive of one without the other. There was an old tire in the yard, we had put it there, a truck tire. On the front door was written, "Come on in now Muddy/My old man just left/He just now left".

The dope was smoked often. Apples, or peanut butter, or whatever was around, were eaten. Love permeated the house, I moved into the big room. And lay there, on the bed, or on the couch, with a woman. I moved the record player in. Dope was no longer smoked. Acid moved in. I couldn't do my homework anymore. What was done was never work, at home. It got cold. So we had to lie in bed all day. Covered with unzipped sleeping bags. The record player was next to the bed. People were quiet then, and music loud. Now there is no music, and people are loud. The quiet-speaking, slow-talking, gentle-moving freak is gone. I'm gonna move/way out on the outskirts/of town.

3. I did. And shut the door. Of the room. It had a mattress on the floor, and a big plant in a bigger pot, called Quinn. It died. I walked long distances, to school, to Hardee's, to the store. And I got up, sometimes, early. To work. On a magazine. Or to study. And left the woman sleeping, childlike. It was a little room in a big house. Very hot. For the door was shut. I studied, if I wanted. Which was often. Not studied, no, but read what happened to be the text books. Some of them. Particularly a big red-leather-bound, gold-edged, library volume. As time passed I left the room more often. I found new friends. I cooked on the stove, or in the oven, and drank beer, with the friends. Dope was no longer consumed. Except when the one-eyed poet and the toothless madman came to town. And much was consumed, and never replaced. The friends came more often, in their green bus. Or we went there. And stayed, once.

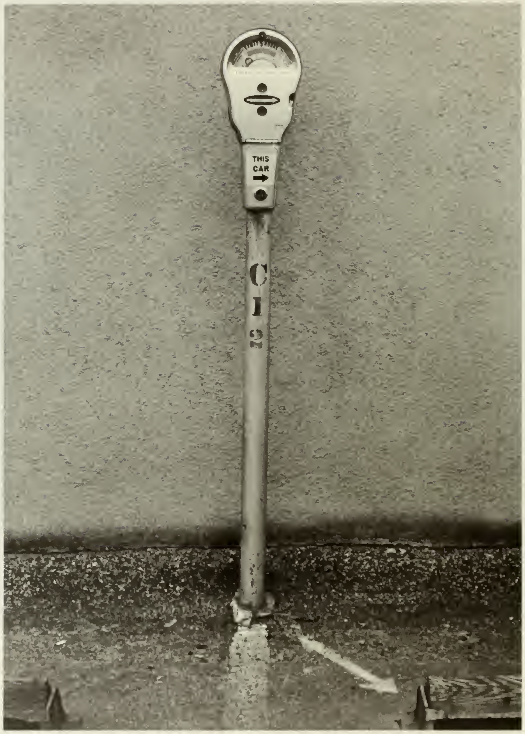
4. The present, now. All year in this house. A different house, a different year. Convenient for reference. Bad for the soul. Work came more seriously. Anxiety, and the old bitch, the Duchess, whose gothic towers cannot even be imagined from here, started the fight up and then tied me tighter. Just when I thought we were friends. But the Duchess is dying now, for me. In fact, I'm not even here. I just stick around for my friends. Ha.

# photographic vision

There is no art whose standards of achievement are more nebulous, more vague and undefined, than photography. In fact, it is an inaccuracy to speak of "achievement" at all, in a critical sense. While technical mastery may be attained, the process that leads to visual communication between photographer and audience, or photographer and self, resists such a goal-oriented word.

In a photograph we have the material record of the mind interacting, in conflict or harmony, with what it perceives. A human mind has confronted an object, a place, an environment significant to itself; has chosen one particular image as representation. Of course the image must be a representation of that mind, as well. Not only of the mind, but of the essential nature, the ground of being, which in *this* medium cannot stay hidden for too long. It may take a prolonged inner struggle to reach down into oneself for the image: thus the spiritual nature of the art becomes apparent. All thought, all mind concentrated in the one fatal instant; every sense straining without strain, the alertness of immersion in here, in now. It is Zen without the Buddha.

The following sequence has been selected from work done by photographers in this area. Sequencing is the process of finding or organizing organic relationships between the photographs. It requires laying them out on the floor, a hundred of them, two hundred, and looking. One looks for months, day, night, in every state of mind, including every bystander, every casual passer-by, sucking them in. There were three equally beautiful images discarded for every one you see here; how could such activity be anything but the subtlest, most exquisite, most refined torture?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FRANK'S
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RESTAURANT

ans was the Capital
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1803
ure the name
TOLOSA

The preceding photographs were taken by:

| | |
|---|---|
| 214 | Tina Kaupe |
| 215 | Ned Earle |
| 216 | Harold Frank |
| 217 | Eduardo Nunez |
| 218 | Richard Miller |
| 219 | Eduardo Nunez |
| 220 | Bob Hewgley |
| 221 | Barb Hedman |
| 222 | Dave Darling |
| 223 | Cathy Murphy |
| 224 | Ned Earle |
| 225 | Cathy Murphy |
| 226 | Eduardo Nunez |
| 227 | Dave Darling |
| 228 | Bob Hewgley |
| 229 | Bob Hewgley |
| 230 | Eduardo Nunez |
| 231 | Tina Kaupe |
| 232 | Bob Hewgley |

# graffiti

(the following graffiti is some of the best, one way or another, that we have been able to find on this campus. The poster is not strictly graffiti, granted, but is certainly gross enough to be proudly included in any American yearbook.)

From a bus heading into West L.A. I saw the poem of Los Angeles, which is a beautiful woman at the wheel of an avocado Porsche, crying and blowing her nose, with Kleenex balled up between her thighs.

— Toto, I don't think this is Kansas.

Madam Sosostris
Mystic Backrubs
"the medium is the massage"

I never met a dog I couldn't kick.

God flows his own.

How can two not seek the not-two?

Art is not Eternal [Kesey]
Neither is Kesey [Art]

Is Sin loud? If you do it right.

Having a wonderful time —
Vishnu were here!

The Wages of Sin are not frozen!

B.S. Bullshit
M.S. More Shit
Phd. Piled higher and deeper.

And God said,

$$"\frac{MV^2}{R} = \frac{2e^2}{R^2} \qquad r = \frac{r^2 n^2}{(2\pi)^2 \frac{M2e^2}{r}}$$

$$E = \tfrac{1}{2} MU^2 - \frac{2e^2}{r}$$

$$E = \frac{2\pi^2 MZ^2 e^2}{n^2 h^2} = R_\gamma"$$

and there was light!

$\sqrt{2} \doteq \sqrt{3}$ given a sufficiently large value for 2, and a sufficiently small value for 3.

"There would be something amiss afoot."

There is no need to seek truth, only stop having views.
— Seng T'san

We now have all the answers; what we need are the questions.

Tomorrow never happens. It's all the same fucking day, man.
— J. Joplin

Absinthe makes the heart grow fonder.

What do you think of Western Civilization? — I think it would be a good idea.

Where is history?

You can't find anything that no one believes.

The hen is only the egg's way of making another egg.
— S. Butler

Hugh Jorgasm

How dare you have fun when Christ died on the cross for you! Did He have fun?

Lots of people are halfway to monkey.
— Buckminster Fuller

Brain damage is what we've been looking for all along. Chromosome damage is just icing on the cake.

Whoever fights monsters should see to it that in the process he does not become a monster himself. And when you look into an abyss, the abyss also looks into you.
— Nietsche

Sex teaches work.

The man who is laughing has not yet heard the terrible news.

Necrophilia is a dead-end trip.

Having more balls than a Christmas tree doesn't mean you're cool. — But you're ornamental.

Do the Dead return? — Not if they're smart.

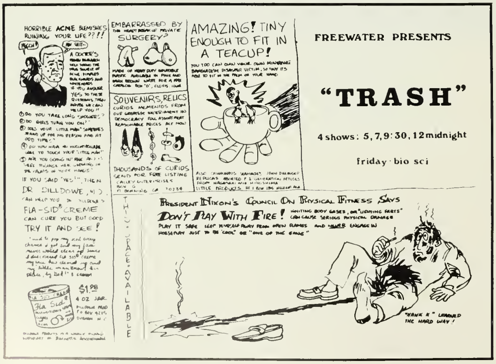
Verily, verily, verily, verily, verily, verily, verily.
— G. Stein

$x = b4i4Q \frac{Ru}{18} QT$

If at first you don't try, succeed, succeed again.

Kundalini is the human body's answer to the Stanford Linear Accelerator.

I think, therefore I am; I think



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② DO GIRLS TURN YOU ON?
③ DOES YOUR "LITTLE MAN" SOMETIMES STAND UP FOR NO REASON AND AT ODD TIMES?
④ DO YOU HAVE AN UNCONTROLLABLE URGE TO TOUCH YOUR "LITTLE MAN"
⑤ ARE YOU GOING IN' [illegible] THERE STRANGE HAIR GROWING IN THE PALMS OF YOUR HANDS?

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# the duke trip

First, the title. Accept the triple entendre, and pick your own meaning. Any trip is a personal thing. Group trips — including political campaigns, revolutions, etc. — are a phony, if-this-is-Tuesday-this-must-be-Belgium construct of group imaginations: the Spanish Inquisition, the Nazi death camps, and That War. A personal trip is, obviously, human. The particular personal trip herein under examination is a Duke trip, my own actually. I seem to think I had a trip here, a succession of events in movement from within (physical/cerebral/spiritual), something I took (in the solar, plexus, in the heart) of parts variously colored, forming a set of passionate tableaux — all memories now after birth into the real world.

(Informatively) About a trip: Basically all that happens, in a not particularly scientific way, is an adrenalin reaction in drag, with all the usual features of the real thing — hallucinations, revelations, over-excitement. The non-drug adrenalin reaction (real, not mimic) has been a fairly crucial thing over the centuries — it's possibly how and why mystics had visions. Harold Parker, a Duke professor on one of the heavier history trips of all time, emphasizes the importance of adrenalin hallucinations in the development of William James' thought. Parker has also suggested that, after the expansion of human consciousness provided by Joyce's *Finnegan's Wake*, only drugs could carry the human race further.

(Rhetorically) Is there a Duke Trip? I'll speak basely of it. Do you think the proudly erect Chapel, the modestly tumescent Baldwin Auditorium, are normal physical events in the eyesight of billions? It *must* make a difference to live in an academic Disneyland, overseen by a pigeon-toed tobacconist with face lively as one of his cigar-store Indians, and his old man slouched in a cloud of bus exhaust.

On this subjective Duke trip, those physical phenomena are only the backdrop to the drama, painted on a pleasantly frequent blue sky. Get the picture of this trip as electro-encephalogram etched by adrenalin's memory, the flashes of self-recognition through the short years.

The poem, an
alternative
method of travel:

### Duke Trip

I have finally become a dream:
my own, summer before this,
when lost in delicate machismo
I won fantastic merit badges
and was alone;
mirror-switcher,
I have shot the whole movie,
wear my badges on the head
and dread always waking.
Ed Harrison

When the bellman pulled his ropes and chimed on dusk, Quaver Pale, who is Quaver Pale merely for the preservation of his anonymity, trod from the engineering building towards his dorm for the last time, sacred time, due to his dismissal from Duke University, the college of his choice. The dean, cushioned in his bulky leather chair, had said, "The minimum requirement or quota is six credits; you only get five. I am afraid you will not be with us next semester, Mr. Pale," and then he had leaned back as if he no longer had to strain himself. That night, all night, January 28th, 1969, Quaver packed his goods, his clothes, his work, stripping off the collage of miscellany that had saved his sanity from the sickly green walls, laying into a bottle of Mateus until his nerves poured out a creamy sensation of age, of mellownessness, and listening to Judy Collins, Who Knows Where The Time Goes. Reflecting on the past semester he saw it as a love affair with sadness, acquired as the dimensions of his world grew smaller while the world itself grew more and more complex, fascinating, intense. Gradually in his reflection, a surge of compassion stole over him like a tidal wave on his emotional ocean from coast to coast to coast; compassion for himself and all the other nameless failures that might exist, compassion for everyone as a whole more than in general. A kind of explosion detonated itself, bursting in slow motion; his tight islands of responsibility disappeared like mirages and he felt himself releasing his reach for them. He understood his being as something more sure and constant than free, as if he had dropped a hit of the elixir, has transformed the dead winter with the spring breeze of his own breathing. Intoxicating? But then he was intoxicated. He had gotten off on failure and failure is divine.

Quaver wished to write his feelings down, but his brothers, victims bound by parallel university circumstances and who had fortunately passed the narrow semester, shuffled and glided in from the fraternity rush parties, evenly distributing the life of the party among themselves so that no one would feel slighted. They took to Quaver giving him his share of participation, yet he did not feel the sense of grief they threw to him like a lifeline, he felt he was on dry land and lurked over the absurdity he interpreted into their action. Each of them took it for granted that Quaver was saddened by his fate and together they threw him a kind of wake. Quaver's friend Lindy merely smiled without anxiety or concern and said, "Well, it's been nice knowing ya," but most of the others tried to sympathize with him, trying to make him feel his failure was not the end of the world and succeeding in stimulating him to envision world's end. Quaver soon realized that his disposition was obscuring the situation, fogging it up with portentions, but when he tried defrosting his emotions he came out of seclusion in a luke-warm mood, plain tired. After all, the future was nothing, resembling the past. He had rarely studied, stayed awake nineteen out of twenty-four hours, wasting himself occasionally on hard booze, estranged himself writing long epic poems. He had flunked out of the past; what could his future be? He had done with his respective position, his relativity, distance and orientation, the future could be anything it wanted now. Anyway, his brothers lost him before the night was out and Quaver had a few hours to write.

In the early morning, his house master, whose round face knitted into folds and wrinkles of concern somewhat like a pickled orange, advised him on his future, how he could return in a year if he wished. "I hope you don't take this too hard," he stammered, twitching his head back and aside between the words.

"Oh I don't," said Quaver.

"Do you think you'll continue with college at all?"

"Who knows?"

"Well make some plan . . . have some goal . . ."

"Yeah, well, I'm thinking."

"Good luck to you."

The man ducked out the door, though he was a near five and a half feet in height. Quaver felt awkward, impolite, yet serene about his treatment of the noble house master, who had engaged a duty in confronting Quaver in his departure, who had done Quaver a service, unnecessary but performed as soon as the situation for its performance arises.

The dawn came on without the centralization of the sun, with light in the mist, fizzing and thick. Quaver labored down to the Great Hall to stoke up on breakfast eggs, bacon, and sugar frosted cereals, thinking about the spirit of the place: the slate path glazed with moisture, the silhouettes of trees and the magical gothic architecture grey in the luminous mist. In tennis shoes he avoided broken glass, feeling lithe, weightless while his drawn eyes discerned streamers of toilet paper on the soggy ground and other matters of fact. The spirit of the place was restoration: in the cold he felt a wound that made him strong, clean, and healed up. The cathedral organ filled his mind involuntarily jumping the border of his unknown memory; the chords were like embers, long from growing cold. Quaver identified himself as an effect, a result of sensations intrinsic in his basic situation, basic as the solemn subtle curvature of the land, the lower Appalachians like hips, like a green sea amidst which was the campus: once removed from New England and twice from Cambridge, a descendant of a long sourceless line, polished with the stain of the cigarette history, cultured and poised like Humphrey Bogart in the rain and Loren Bacall staring out from behind a corner table. There are corners enough for everyone during the rains, the strings of mercy, the gentleness, the kind upperhandedness: spiritual arrogance, Eruditio et Religio, the sound of being overcome. The cornered comfort, the withdrawn intensity, rubbed in like a salve, held one by the balls, so that one wanted to hypnotize the touch of the masseuse. Quaver thought of Bob Dylan's "It takes a lot to laugh, it takes a train to cry," and thought it was created for his lover, sadness, as it was another manifestation of the healing hurt. Anxiety begins definitively, even when it is finally proportional to nothing, but then it achieves a kind of immortality, which is but an awareness of limitlessness; there is orgasm, there is numbness, whatever one's choice. Quaver took the experience into himself neither personally nor impersonally, understanding that thought was image, that perception was impression. What did he know anyway? What could he know about the indians who spelled the spirit of the country or about its existence before human experience? He couldn't know the history, couldn't master the time or trace an image to its source. Quaver was normal; he dealt with the truth available.

Nevertheless, in the embrace of this spirit of the place for any feeling for the instantaneous, anyone will knowingly or unknowingly, understand at all, simply as it happens. Quaver sensed that if he lived and learned here four years, it would be a vanishing point, the dimensions would zoom him into the pufferal, would screw him into meaninglessness. Duke was an ordinary surprise to Quaver, expectant as a birthday to an old man, it was a destination, a dwelling, a set-up for life, a success a-la-mode. Quaver, in keeping with his word to himself, needed only anyplace to keep his word for others; he couldn't keep his word in a construction, though the word itself was but an appearance. "No thanks, none for me," he said as his final sentiment to Duke, and it was the normal sentiment that everyone had, in a gutted fashion, like laughing at a hard-on, turning off to chocolate sundaes. Quaver laughed at his brothers, because they, like he, had time on their hands; "out, out, damn time!" and the laugh of himself became a clown, sometimes performed and indicative, other times lucid to the transparency of innocent, deliberate gesture, which was a seduction, and often times simply a memory, a face, different as opposed to indifferent, but uni-various regardless. He dove into no one, not being able to see the water for the pool; he loved others' images, their roles with his own, for when he looked into the rippling, wind-touched, glistening water he saw reflectance, he saw his brothers floating in puddles. He laughed.

Alone at breakfast he tried to think up the dreams of everyone sleeping it off down at dorms and he blushingly became aware that all his nerves were taut with the will for reception, waiting for the voice of the speech running through their dreams to break the surface of sleep consciousness. The nerves tingled in their stretch, the reception laughed, the voices rose to the threshold of hearing and shattered in him, like the metallic spit of a dynamite cap amplified to a sonic boom because the voice existed inside, a fragmentation of his imagination. No one at the dorms would talk in their sound sleeps. He enjoyed their silence, the expanse of it, and he seemed to gaze with admiration at the air. He cumulated his feelings as simple amazement, wonder, that didn't fall in perplexity, dumb or confoundedness. He doffed his self like a spiritual Marie-Antoinette to humanity, saying, "Let them dream love;" to himself. There was no sense in telling it to anyone else.

Quaver called the limosine and went up to the dorm for his bags and back with them. He watched the Carolina country all the way to the airport but he didn't feel at all gone. He watched the planes land on the silver strip across the lush dew-grass plateau, thinking of a PP&M rendition of In The Early Morning Rain, until his own Eastern landed of its own unearthly good. In the air Quaver felt transcient, in his own motion, looking within solid white clouds as if he too was a brain, perhaps in his own image. He drank cups of coffee, smoked cigarrettes, worked over poems.

He continued work through a stay between planes in Washington D.C. and the first of the flight to St. Louis when a woman sat next to him and asked him what he was going to do when the plane landed. Quaver hesitated, deliberating for the sake of deliberation, and said, "I plan to get a ride and head home."

"Oh, I see, you must live in Evansville."

"Evansville? Nope. I live in Saint Louis."

"We aren't landing in Saint Louis."

"That's wrong."

"No. The captain came on awhile ago and said Saint Louis was fogged in; we're landing in Evansville and there's no guarantee the airline can get anyone transportation at this hour. We may have to spend the night and I was curious as to what you're going to do when we land."

It was one a.m. Quaver leaned back from the fold-down table and relaxed. His face looked plain, effortless. "I can't say what I'm going to do. I might find a place to stay. I might see if I can get to a bus station if any busses are going. I might hang around the airport. There's a lot I might do, but I can't tell yet."

# QUAVER PALE

She nodded her head in recognition, slow and resultless, then looked at him straight on.

"What are you writing?"

"A poem."

"May I read?"

"Sure."

Friends

you are never push a living
that's already falling
friends, you are letting me feather in
the wind wishing;
well
and we are friends at that,
that can genuine grin,
can cuddle crush
the silent pillow.
I have smelled you for cleanliness,
for myself, I have sprayed.
In the night
who am I that matters,
awakening.

"After the first period it's on a slant that falls off," Maria said curiously.

"It's always slanting; the first start is a false up, the last is a surreal confession. I wanted it to leave people blinking. What do you think it's like to meet people?"

"An adventure," she said, mildness clouding a secret flare.

"You're a pioneer woman?"

"Only in unexplored territory."

"What if who you meet is a series of affectations?"

"I can't let them be."

"Are they?"

"Not that I ever leave off trying to make it happen."

"It?"

"Them."

"Well, what the fuck . . ."

Quaver reacted knowing she felt their conversation a game, a game of import and of extrasensory stimulation as the stakes rose. Forty more minutes passed in the air before Evansville and the sky was the limit. Quaver assumed her as a kind of sister-lover, and he was her incestuous spiritual mate for as long as the migration. She lived through Washington University in St. Louis as he, later, was to live through it, and complained about the dehumanizing essense of the behaviorist school of psychological theory which dominated the university's department. She was returning to it now, having spent the last week away in D.C. the nation's generator, taking her grace away from the graceless manipulators of being. She too felt free and released, seeing through the fish-eye of failure, and was returning one last experience of the place, for a kind of kiss-off. She read more of his poems and grew closer and closer to him, feeling the same kind of filial love that moved him to talk to her in his own style, pre-suming associations and coming on like for-knowledge. With all the chaos of self involvement he expressed his relationship with ambiguity in writing poetry, how it was saturated with the spirit of the author, full, ripe through to the tonals and rhythms of broken emotion language, split into myriads of meanings, each cooled and made dormant by mood.

"Answer me this," Quaver said, "Did you ever think that you only see people who look as if they're conscious of being watched?"

She laughed with abandon then suddenly inhaled suprised, "Wow . . ." she said, "That question's so hypnotic. How used to being watched I am . . . wow."

"I'll not look if you please."

"No, look."

Quaver felt the situation pass the threshold of being emphatic. "Well, for openers," he said, "what's your name? No wait a minute; I'll make up a name for you."

She smiled with her lips tightly closed.

"How about Maria, Maria?"

"I can answer to that."

Though airplanes land Quaver and Maria didn't have to get down to any practical business as the airline so happened to come unto a bus. The businessmen complained, invoking the sincerest of sympathies from the stewardesses, who, nevertheless, failed to appease the businessmen's discontent as their alertness of the job gave them away as efficient. During the brief transition in the airport Quaver phoned his parents who applied to sadness and attempted to encourage him to return home without feeling unduly destroyed. "Everyone's human," his father had said. Quaver and Maria went to the back of the bus, and there sat a serene man in an open white collar, faded tan sport jacket, and light brown trousers stained of coffee above the right knee, gazing out the window without care but collected, containing what he saw. The muse, Quaver thought.

Somewhat later, rolling down the highway, the rattling bus in the rain and the dark, smoking cigarettes and telling the story and motivations behind their travelling, Quaver came to the end of his own tale and the businessman's eyes blinked wide an instant and then focused on him. "I've been with the same advertising firm for fourteen years; I quit yesterday." Quaver didn't expect the man to stop talking and before he could respond the man went on. "I've got a wife and five kids of my own. You kids . . ." he hesitated, then turned to Quaver, "You I can understand. You leave your home, Sir Galahad in a gleaming winged steed, out to do the ultimate deed, you leave everyone you've ever known, and the walls are high and strong and the moat is wide, and the prisoner within waits; you come to the end of your road and it's not far enough so you fall, wasted by the dragon, and you return home to what you know, to a carefully surprised virgin willing to have you as you were, as you still are, but then, though you're a failure at it, you're still a slayer of dragons. I guess the dragon is forever a prisoner, and better so than provoked to escape by a foolish, impotent challenger, and you wind up on the run."

Overcome with the image, Quaver couldn't believe the man; Quaver couldn't respond to him as he felt too much of himself, portrayed, exposed, his own image admiring him admire his own image. At last he felt gone from Duke, in companionship, in retrospective reference, to the spirit of the place. He theorized suddenly that he had been the object of his own fear, deriving a surge of marvelous energy, drawing himself into his most dangerous possible situation; fear dedicated to himself had given him consciousness beyond the university situation and he had pursued the consciousness expanding his borders until he was gone. Synonymous with fear was love. Soon the man dropped off to sleep and Quaver whispered with Maria; their words mingled, then their voices and their breathing; at last, at the end of suspended silence, they kissed.

When they reached St. Louis, Maria had a car stashed at the airport and drove him to his home. He went quietly in through the back of the house, turned on a small reading light, covered it with red glass, sat down and wrote out the lines in the back of his mind.

i used to think
        i had no feelings
things would be wrapped in themselves
too perfect for me to move
but set in the wrong
places
      people were different
they were right in their places
missing only the ends of things
in the streets they would run into each other
they would pick up the things that had fallen
they would ask each other
what to do by
            where they were going
and they wouldn't meet again.

i would meet them
i would stand in the same motion
taking my hands from my pockets
turn them inside out
and there would be nothing
falling their eyes would trace my palms
somehow after everyone was gone
you were still there
            perhaps
behind my back
though i never believed you
for a moment
            you whispered
i was alive

i do not have to ask
what you meant i was moving
answering to no one.

but still, now
in the night i dream
if not die,
said would be,
be lived.

The poem was intended for Maria, whom he never saw or tried to see again.

It was beautiful to understand other people followed themselves, loving and fearing, and his next three years of college he met more than a few other people. He worked what he wanted to work, his writing in between reading numerous novels, sharing it in personal relationships with teachers, and having no trouble with the institution. At last, when Quaver completed the requirements for an English degree, he left his place once more, hitchhiking across the West in dead winter, living what came as fortune passed everywhere; whatever place to sleep, food to eat, he abided without necessity. Many worthy of penetrating perception understood him as a failure, someone who retreated from modern civilization growing a tail between his legs, yet, others envied his mobility, his lack of responsibility, his identity not lost in a job, a home, a name, and wondered how he could live without familiarity, security, regenerating himself somehow.

Before his return to St. Louis, he was himself back at Duke University discovering the fates of his brothers, having pretensions about their futures and wanting to absolve them into fact. And the school itself, had it continued to sleep with its aging infertile gratifications, the fabricated feelings of accomplishment from the raw material of essential chaos? Perhaps the ache of their sadness in lesson upon lesson, in their apprenticeship for the acceptance of illusions, turned into a mellow consciousness, an understanding of helplessnes whose strength confirms the subjectivity of feelings and expresses itself for its own sake, intertwining strands of fear and love. Then again, perhaps the school never rests now, refusing to break down like a machine. The possibilities, the fantasies reached for him and he left New England spring to gather himself at their scene, their source.

He caught the shuttle flight from New York to Washington without paying for it in a deal the secrecy of which protects the guilty, then, after a night at National Airport being prodded by cops and bums, he hitched down to Durham, catching rides salient as any road novel, especially the last one with a black NYC mentor on the run out of the city and headed back to Georgia, where the land's enchanted, the people evolutionary, alien, solemn, surreal. Quaver drove the hulk, the hunk of a 63 pontiac station-wagon, weaving and drifting at eighty mph while the man dozingly reeled off a long methodical rap about his experience in Harlem.

"Lass satahday i shot straight pool wit tis fello, shakin' as i knockt down fitty-one straight on heem; my first fuckin shot."

Quaver remembered Harlem as the last place humans would survive if they were to survive at all; if it died, the toughest mother-fuckers in the tug of war with existence would lose, and who wouldn't lose before them? The angular dignity, humbled, composed, alert as the whites of his eyes, and the sureness of his speech even as he spoke his name, "I'm Jackson," filled Quaver with premonitions of totality, somewhere beyond the body, beyond the universe. Besides, he was back in that subtle Virginia country, the blue and the green walls; besides, cassette tapes of Wilson Pickett. Very fast, they didn't get too far before Quaver was out of the car, hefting his pack up the exit ramp to 501, with nothing but the man's silence and Quaver's, "so long," for a good-bye in parting.

In peculiar contrast, the couple that picked him up off of 501 and drove him to Duke, expressed their sadness about graduation, binding them to return home to the deadly intensity of New York City. The city: the black man was on the run from it while these two were unwillingly drawn towards it, straining against it. Quaver told the couple his story, how his ride with them was of great import in his own personal history, as it was his first new impression grafted onto his previous experience. Initially, he told the story to soothe them, to let them believe that they too could return as he was returning to the old school, the beautiful Duke, knowing that his own experience was a writhe, sporadically sensual, but mostly simply an expression of pain, the manifestation of a struggle to become what was expected of him. Quaver was fascinated by these two smitten with Duke, who had created fulfillment confessed only as they were torn from the place. He saw how wrong he had been to try and present a permanent picture of Duke; a memory was nothing they could go on. Their regret, their sober nostalgia and gentle despondency, rifled through him like coming out under the sun on a chill day. "That's, that's women's campus isn't it? I remember the wall; we're on the east side aren't we?" he asked involuntarily, due to the arousal from renewed familiarity. "Yeah, that's it," said the man, driving slowly, a sigh under his sobriety.

All the semblance of mood died as Quaver had returned; he was experiencing the time he might have had. On the clear warm day it seemed as if a microcosm of celestial firmament had settled into the shaping of Duke. The sun ignited the green in trees and grass, waning and waxing in the wind gusting. The grey of the gothic buildings brightened, like dark clouds hiding the moon, and the thick stone seemed penetrable, as if he could beam through. Freaks, from the week-end heads to the out-on-the-farmers, occupied space with their styles, positioning their dispositions, their woolly appearances suggesting the place as wilderness, as it was, closer to the beginning in now. He saw a woman throw a frisbee towards a man, but absurdly it went high in the air and glided Kami Kaze behind her; she wriggled and bent herself towards the fetal and collapsed laughing on the ground. Such self-consciousness, thought Quaver, her emotions are transformed from embarrassment and queasiness to the sense of dazzling amazement in simply being, so childish, but in the grown woman, aware, as her actions are affectations of herself. At Sarah's Garden, on the two campuses and even in town among the inhabitants, Quaver saw that the Duke he'd known three and a half years before was no more. He dismissed the death of his previous image, knowing he was a perpetual stranger to himself.

At last, the couple dropped him on East Campus; he left his pack in Jarvis and took a long walk downtown. When he came back he climbed a tree and sat in it writing a letter until the light began to fail. Then he came upon a phone and looked up one of his old brothers, who happened not to have a phone, but stew information gave him an address. So Quaver took another long walk to University Apartments. On a third floor, an embodiment impressive of honest appearance, nubile and named Bonnie opened the door on him; he said, "Is Lindy here?"

She hesitated, thinking fast, "No," she said, cautiously.

He knew he had to explain himself, how he knew Lindy, what he was doing there. The first phrase that he thought, "You aren't going to believe this, but . . .", he decided against, because it could possibly make her fearful of him. "Well, it's a complicated part of my history, the way I knew Lindy, three and some odd years back; I dormed with him freshman year, and I just thought I'd make it down here before he was to graduate and leave, before I'd lose the chance to stay in touch with him."

"You're an old friend."

"Yeah . . . right, I guess."

"Lin isn't here and won't be back; come in; sorry, there's no place to sit."

The apartment was bare, for sure enough, Lindy had left already, and his wife would follow him to Indiana in a few days after she tied up her own ends here. Lin had finished pre-med and she had done with nursing school, meeting in their junior years, marrying at the end of that summer. They had never had any ups and downs, but they were constantly forced to create understandings. Quaver sat on the wood floor and pulled a sixteen ounce beer out of a shopping bag. Bonnie came back into the room and sat across from him. She had long shining brown hair and large brown eyes, but she didn't look dark and secretly alive or stock her glances and flow of hair with controlled suggestion. Actually, she was alertly direct, focusing herself on Quaver's or her own words. Eventually, after one of the instances when her reaction to Quaver was thoughtful and silent, she said, "This is interesting, meeting an old friend of Lin's; he hasn't told me much about his freshman year."

"There isn't much that can be told. He worked a lot, kept to a schedule, made good grades. Week-ends he didn't go with the packs to get drunk, see stag films, and prowl around campus. Sometimes he had dates with girls, and then he had a relative here. I don't know much about what he did when he wasn't at the dorm. We were friends by situation, living close to each other, having some of the same classes; we each knew the everyday person in the other, in everyday eating together, working together, and talking about everyday. He was constructive, conservative, meeting challenges, racing toward goals, a busy person and a violent one when his way was confronted with obstructions."

"He's still conservative. He eyes people with long hair, suspecting they are probably shams, appearances empty of conviction and determination, confused or deceiving."

"He can be right many times thinking that."

"We know freaks, but many of them aren't freaks, they're the same as they were before the freak image was created. They may be smoking dope, festive for changes in their way, but their natures behind their outlooks don't change, just as liberated women continue to get horny and draft resistors still don't take shit from anyone, which is maybe how it should be."

"How it is, is how it should be?"

"I don't know, Lin and I are moving now. Duke was endurable and sometimes a good time, but mostly Lin and I just got involved with each other and limited ourselves to what personally involved us. It must be different for you, with all the traveling you've been doing."

"It's different. I've been through things I couldn't handle, but I'm secure in being able to get through any situation as I don't act much according to the consequences of my actions. I don't have a will to identify myself with particular people and places, so I don't live in the depth, in the intimate involvement most people have. There's always a distance to go yet and a distance away from where ever I am. I can't determine the way things are and I live them as they should be, which isn't difficult when it's never necessary to cope with things. I don't believe in coping, to cope is to put up with things, adapting to them, to change myself inside because it's very obvious nothing much but my own situation is under my control and my situations rarely belong to me alone. I absorb situations, stay aware of them, learning from them; when there's nothing left to learn I won't cope, I won't have to."

Quaver felt as if he was participating in an interview, describing so much of himself and listening to Bonnie answering herself to him. He learned facts about Lin and was down from fantasizing him to guessing who he probably was. He felt Bonnie had made his day, and he walked out like a man on the front porch with a cigar, yet he walked out and that was all: he would write them later, when they had another address.

Walking back to West Campus he met two women sitting off the porch to their house, offered them a banana from his shopping bag with comic excitement. "Whant-a Banana?" he cried.

They smiled and seemed to become extra-alive, surprised until surprise itself caused them to speak. "But you'll want the banana. I'd love to eat it but you'll get hungry and want it. You wouldn't have bought it if you didn't want it, would you?"

"Go ahead, here, take it, eat it."

"I don't want it now," said the coy buxom one. "But I'll eat it later," said the other who was stretched out back on her elbows, her legs dangling and kicking over the side of the porch, and she took it, grinning as Eve must have grinned at Adam when he passed the joint back.

"Do you know of a place where I might crash?"

Quaver sensed these two lived cheap and free and that others must be on their ride.

"You can stay here," the coy one said, her voice void of any seductive invitation but full of promise, serious as to the intent of her words.

"Wow, that would be beautiful," said Quaver, taking them up on it fast, "but I may not need to, I'm going to try and look up some old friends. If they're gone I'll be back."

"You can come back any time; don't even think on it."

"Ah, amazing, ok, eat," he said moving off and turning his back when it was said. He felt the corny happy of glad, thickly pervaded with the mental translation of being touched seductively on the fingertips. He envisioned the broad blue-green landscape of the human personality from a snow white peaking towards the sun, and knew that the 93,000,000 miles was a stone's throw away. There were no questions with free people, they just expressed and their expressions always happened without difficulty; of course, it didn't always work with Quaver, who liked to answer. It was a matter of what had to be done.

As it happened, he never saw the two girls again. On West Campus, on the stairs up the Union Tower he stared at a man who stared back, and both simultaneously realized that they stared because they knew each other, but didn't remember who.

"I've seen you before, haven't I?" the man said smiling.

"Yes, you have, and I've seen you. I can't remember who you are, but I'll give you a hint as to who I am . . . three years ago . . . I was a freshman . . ."

"Oh, Hampton Hall . . . you're Quaver . . . Quaver Pale."

"Agreed, and you?"

"Jeb Headmann." He looked like a plain clothes Krishna devotee.

"Ah . . . you just made me remember Maggie Stanley."

Jeb's face laughed but he uttered no sound. "I remember her too," he said at length, as if she had been in his story, as if he would tell it one day.

So Quaver layed his rap on him; all about coming down to see old brothers before they graduated, recalling a haphazard promise he made to concerned brothers the night of his departure three and a half years ago, a promise that bound him to come back to Duke, the worst kind of promise, the promise you didn't think of keeping. He didn't think of speaking of the promise to Jeb, he told only his intentions, his presumptions, and even went back as far as his motivations. All was carefully laid out like exhibit alphabet evidence that knowhow spoke all for itself beyond all discussion, contemplation, decisive judgement. The tree grows around the vine. A thing is accepted as is, for its own sake, feeding energy into being between the two of you. Quaver's voice was so matter of fact it sounded as if the words spoken had no relation whatever to the speaker, the voice pointed at the clouds, at the hidden stars, like saying "look . . . there," the moment rising from sleep. Adding it all up, he was as if he was involved in an infinite destiny.

Jeb seemed to see Quaver's lifetime in one striding up the stairs, and upon the third floor opened an office door, wholely owning the place. Quaver was amazed. Jeb said, "You feel like getting stoned?"

"Oh, beautiful, sure . . . wow, I had some hits on the rides down from Washington D.C. this morning . . . fine rides. "MMmmmmm, ning . . . ning . . . ning," Quaver said just before he lit into the joint, then, holding a breathless silence while Jeb jammed smoke, he relaxed. Their long exhales like their last ones collided in the air like two swelling rivers of steam, boiling on contact, and long after it evaporated they smiled. "Ah," said Quaver, "it's time to take my shoes off; it's been a long day."

He met a considerable portion of others involved with working out the yearbook: photographer, Jack Hone, who took pictures with or without a camera with or without film; Kat Haskins, who laid it out on the pages and shot film like a spear into the fatty world; and then at last, Wally Case, walrus and wooly looking, sometimes called Reeds, because he breathed below the surface.

Quaver had known Reeds during the great flunk, Reeds, a complete mope but bottomless, as if he was his own cup of tea, constantly turning white while refusing cream. Here, Quaver was confronted with him.

"Quaver!" he chuckled innocently, "What are you doing here?"

"I came to see you, Wally. Say does anyone still call you Reeds?"

"Everybody calls me Reeds," said Reeds informatively, but nothing followed.

Quaver oriented himself: here he was involved with those involved with the yearbook, the heart of memories. What strange veins had pumped him to this source, this union tower, high spire in the tradition of the cathedral, in a ministry position, existing only to serve, as the conscience serves the consciousness, as the emotions saturate the mind, as the years are remembered? Had he arrived by tube? In any way he felt for the first time that he was at Duke to stay awhile. There was no question of crashing, no expectation of leaving; in the yearbook the facts of the institution and the odds on the people were gathered, calculated, and Quaver wanted to scrutinize it through what the creators of it transmitted. Quaver would remember them, their own subjective influences on the yearbook, capture their shapes and mold characters, feel their touch of style, move with their actions, xeroxing them, writing their memoirs.

Suddenly he felt it was no dice: the yearbook wasn't the year, it was the book: as fictional as a spotlight roving for reality on a pitch dark stage, and the people working on it weren't operators, they were the light. Memory can be either dim, wading, and wallowing — or an exact art, an illusion, and the workers recorded, flashed the flashes, the laughs, the dances, the plays, the feel of being totally into every pore of the scene, and their recording was communal, viewers would react without question, they would be speechless or their breathing would be barely laudable, or they might put on some music, call the responsibilities and notify them of their immediate decision to take a small vacation, just to catch up with their lives. The gradual creation of the book, the construction of the whole being here, by people ended here, either in graduation or in another year here, intimate lovers of the place, startled an incredible desire for the deja-vu in Quaver, Quaver, who hadn't been here in years much better than the year he was here. The yearbook ressurected Quaver's past, a fantasy of course, but the fantastic situation saw him, reacted to him, lived with him, became so real that he fashioned it was a biography of himself, as he felt a kind of instant recognition beyond yes and no when he thought of it.

He took his situation without intensity; his seriousness admitted, like a man that has no money, that there was a story of his history in his own history. One takes one's history seriously even as a movie. One pays attention and sits through the whole film, a week or two long. Quaver not only watched, he helped create it, his vision superimposing over the action. They got their exercise throwing the frisbee, they rapped and read magazines, books, minds, when they wanted to relax, the rest of their energy was involved in getting Duke while it lasted, hot out of the pan and out of the press.

There was graduation. Jack, Jeb, Kat, and Reeds were the only ones to move as fast as the whole crowd and ceremony, shooting photographs by instant recognition, feeling like automatic pilots in a scene few could fly in, a mountainous range of emotions, this collision of begetters and their off-spring, families all. Impressionistic bloodlines ran through the paintings their photos had clicked, painted by angle, a distance, a focus, and something else, a portrayal of the place. Walter Cronkite acted as a source of force in this portrayal, so did a usurptive black man; the people concentrated on them, at least in the silence they created, but more in the irreactions; take, for instance, the moment boos and hisses unite with clapping and cheers, like blues above a rhythm, take them as the force of overtones. The people, packed in close enough to whisper to each other in their breathing, waving their programs like fans inside the body-heated dome, the people, indeed, Quaver felt as if everyone there had sent him telegrams. The invisible reactions were the people being uncertain of what they could say for themselves, if they could say anything at all, if anyone asked them. Perhaps the radical element of the scene was the President of the University, who persisted in trying to make light matters that were transparent, abstract, symbols like degrees, honors as weird as for existence that came across as blown kisses as surely as the doctors and nurses ovated standingly for each other, yet he was totally naive in his persistance, and as conscious of his naivete as a nude human, stripped of everything down to the surreal figleaf and trying to admit it so as to transform reality into something people could believe in. The people purred for him because he was clear and chaste, but the people yearned yet for a screw, a union with being in fulfillment and dangerous completion; they followed their fear of the unknown into the void, or tried to, and few realized the unknown was nothing without vanishing. Ah, the blank masses, so constant in their expression, fakers because they weren't actors, fakers not knowing whether or not faking could go on, and survive. Surely the actors died in the performance; the fakers weren't a performance, graduation wasn't the big top, it didn't admit its absurdity. A crowd will have no part of its actions.

The workers on the yearbook didn't withdraw. They took graduation back to the office, brought it all back home; they took the realizations of their perceptions and created them into the book, the fiction. They knew how to detach themselves without losing themselves in or out of perception, the inner reality of it, the outer limits fantasy of it. They chose a narrow path into oblivion space and learned a feeling of weightlessness, in a state of transcience, rifling the very atoms. Ultimately they vibrated, radiated energy with combustive spontaneity, excited and tooling everything with their recognition of it, into a style.

And the style got them through the Mountain-going-to-Mohammed business; they pushed themselves to the edge because the style was the edge, having nothing much to do with views of all sides, and they were concentrated, fixating their work, crystallizing it. The work was a philosophy in doing it, solidifying and integrating collective consciousness with Duke, a world of patterns pressured into a cypher, an exoteria in itself, flying too fast through clarity. Looking at this world on a grand scale it turns into a kind of microdot, a perspective to the stars, perhaps, but necessitated and existing through day, starlight that extinguishes the stars. The patterns themselves are cycles as sure as the sun rises and the rain falls, and as seemingly purposeless. Laughing at the work, so symbolic of their laughter, they were emotionally mobile, in a transcient presence of mind, freed by their own determination.

The workers were removed from their own personal difficulties: Kat Haskins fought in a running battle with his draft board, Jack Hone and Reeds had to weigh the financial and relative value of their parents against the tyranny of their loving willpower, Jeb Headmann's marriage was rolling toward the rocks. They removed themselves the distance that practical survival, though necessary to being, is removed from the spirituality of being. Art didn't transform them into people, it transformed them into artists.

One early evening Kat and Quaver cruised through Durham, returning to the tower, Kat to his lay-out board, Quaver to a short story. Kat drove like a mechanic, smoothly shifting gears, babying the car efficiently over the speed limit, his voice sure, as in certainty, as in acceptance. "How long you going to be here?"

"Long enough to finish my story."

"I read part of it this afternoon and thought it was clearly nihilistic and the nihilism seemingly led into another approach that was chaotic. But it wasn't another approach and it wasn't chaotic; it was emotional. You created an awareness of nihilism, but the emphasis and advocation was on living on top of nihilism, in control of it."

"Yeah," Quaver said, and waited.

"Well, in a sense," Haskins said at last, "I'm living up the creek. I've got to deal with the draft, but that's not too much sweat in itself. It's the general current of things that's bad; bad in the country and in the people. I won't go into the specifics."

He hesitated a moment to give Quaver a chance to respond, but got nothing.

"Anyway, I can see the nihilism. My own reaction to it is matter of fact."

"What's that?" asked Quaver, interested.

"Well, I mean, when the shit hits the fan I duck or catch it cleanly."

Quaver hadn't expected such a blunt response, as abstract as any image, but so physical, suggesting practicality.

"Ah, that's nice," Quaver sighed.

So Quaver lived in the tower, adapting himself to the yearbook scene. Soon he began staying up all night, adjusting his lunch to two a.m. at Dunkin' Donuts, Dobbs House, or a diner out on seventy called General Sherman's, eating fruit pastry, grilled cheese and BLT sandwiches, watching the padded waitresses, the chubby cops, the sad thin spades, truck drivers, and a miscellany of other night men whose faces hung from their skulls. He went to sleep shortly after dawn, after listening to the birds' mad morning chatter, the muted mallets of a single pair of vinyl shoes stamping down the campus pathways. Next to him slept a sickly mangy puppy, a living death on the scale of Bangla-desh victim, sleeping always the last sleep, awakening surprised, moaning and whimpering. He would awaken at noon or after, up for another meal, this time in the brown and white Blue and White Room with a friend or two, talking while his eyes followed women. He would have liked to be with a woman, but there could be no extended intimacy in it as he would be leaving and even now he was way ahead of himself, as he was coming back from a former leaving. The relationship he had with his memory was already in motion, and to move with a woman, Quaver would have to move away from the motion of the tower or bring her into it and lay it on her like a Martian landing in her back yard, programmed to involve himself totally in the identification of himself. Any one in general might look at Quaver and think "he's really into far out shit," and how could Quaver invite anyone for a fuck in his flying saucer. It simply wasn't done.

Quaver spent his afternoons tooling around with the typewriter, involved in a constant cycle of making and drinking coffee, smoking cigarettes and an occasional joint, and talking with people who were in the vicinity. Quaver's writing was of his practical, interactive episodes; it went around the world, curving back on itself, spiral in its combined rotation about an orb in trajectory, in a line, from place to place. The writing was nothing but movement, not portrayed in a situation; it sounded like a myth, a complete myth, undefined and cut of context. When he considered the circumstance, the eventuality of definition in expression, he felt he was manipulated by possibility. Context was whatever came to him; words existing for context were simply filler. He could not express simply to occupy time and space, to be, his expression was reaction, sufficient and spontaneously generated along with action, not as a result of action. He was not a consciousness looking into situational stuff; the consciousness and the stuff were mirror images of each other, so he synthesized mercury, the reflectance, he didn't look through, search.

As Quaver felt his writing to be nothing but power, he laughed and yawned. When another old friend from years past, Zach Cory, who dropped in on the yearbook frequently to interact with its creators, who was obnoxious, pointed, and not a little influencive, responded to Quaver's writing, he described its techniques, saying, "You are overly matter of fact; you must wallop people to keep them interested. You must take your characters out of chairs and identify them in love seats, bucket seats, swivels, and rockers; your characters do nothing but feel. It's blah. You've got birds on telephone wires, frozen, dead. You weave a kind of telepathy, I can feel it, but it's disconnected. The fiends strain their eyes and don't even get the finger from you. People are already desperate enough. You've got to speak. Say what you mean, see?"

"I don't know, you're speaking."

"Well, what of it; even in your placidity you're an expression provoked by my speech. You must provoke expression, even if you fail as miserably as I, provoking only an admission of ignorance."

"Listening is too much of an art, the art of hearing what you want to hear. The objectivity of it is pervaded by the desire for objectivity. I can't begin to fill desire because filling would never end. My character's desires are filled like gastanks, not my viewers. The words one *listens* to are at least six feet under, perhaps they create a detail of significant substance, the barest particle of an epitaph; there is no peace in that kind of rest. I want to be into the cycle of longing and fulfillment but in terms of the infinicy of the cycle."

"Give me that clearly," said Zach.

"I want to create voices in the dark, then it is given that a viewer will be interested. My characters sit in chairs because chairs can't be seen. The character's context is static without his self, and self is a voice. The story speaks for itself; the author, speaking for himself, is silent."

"But you assume, then, that these voices, speaking for themselves, are the same for you as for everyone and you don't eavesdrop on their hidden thought and feelings."

"Yes, I assume nothing for my characters. They think, they feel and react, but they can't be questioned. I try to move their existences so fluently you have to constantly remind yourself, letting yourself live in this questionless world, a fiction, a contrivance, a character yourself . . . no, it's too fearful to put yourself in my writing. If you put up with it at all, you leave it while you take it, you stand back and look at it as you fall into it. The train moves on narrow tracks and you keep reacting to the scenery so you won't jump off. You take severe measures. Whatever else they are, they're severe." Quaver lit a cigarette, saying, on the exhale, "You wouldn't believe the criticism. People don't like looking in mirrors just to see them; they like to see themselves or do away with all reflectance together."

Cory accepted Quaver's self-consciousness but he didn't like the idea of transmitting it to the viewers of his work. The room remained at room temperature. Cory dismissed Quaver's writing as Quaver dismissed it, saying, "So, I guess that's where it is," and this simple statement became both the foundation and summation of his criticism.

One tired morning Quaver didn't rack out and sleep. He passengered in Wally Case's blue new Catalina down the interstate ten miles to the outskirts, the periphery of Duke-Durham. He entered Case's house in the country proper. Wally tended to the kitchen, cooking up eggs and peanut-buttering bread, home made by a catatonic schizophrenic who was boarding there as a friend of Lith, the titleholder and a dweller of the place. Lith was existant as Jeb's estranged wife, arriving from her own all-nighter as Quaver and Wally munched on their last slices of toast.

This morning he only got a look at her. She went up stairs to change her clothes before her own bread was toasted, and came down decked out, energized as a young fillie. She made the colt in Quaver quiver and stomp and paw and trail over and over the paths of introducing himself to her. But he didn't get far before she was out the door that didn't slam, despite her effervescence; and off to the day's business.

Case drove him back to the tower and he slept into middle afternoon. She came in while he was writing but he stopped to talk to her, but as it happened, he didn't talk, he listened.

"I have to get Maynard to leave," she said.

Maynard was the catatonic schizophrenic boarder.

"I mean, he's simply amazing," she continued, "but I can't have him around all the time. He's fixed everything in the house, reupholstering the torn chair, fixing the latch on the front door, repairing the toaster and successfully adjusting the TV, but he doesn't do anything but act. He doesn't say anything. I get the itchy feeling that he has so much to say to me, something important and too worth the effort of saying it. The effort of speech hovers in the atmosphere of the place when he's there, and he never goes out. Lately I've been avoiding my house, just to escape this sense of expectancy, the intangibility. I can't deal with it. I wrote him a note this morning, telling him he must go."

Quaver couldn't react to her story that moved along the lines of spontaneous pre-meditation. Nevertheless, he reacted, knowing that with her sensitivity for expectation she might expect him to react, or she might read a reaction out of whatever he did. Quaver continued to listen and when her stories were halted by the cautiousness of the present, by the sense of fore-thought caught in the silent mood and expecting an outcome, Quaver created conclusions; "Maybe Maynard will open up to you now that the situation at your house is proceeding to an inevitable conclusion."

"No, it's not like him to feel forced into finishing off his silence. When he talks the silence seems to finish itself off."

Her next story consisted of her college experience, how she wanted to get into audiovisual education. He felt as if he was writing their interaction, then, when Jack Hone and Wally Case came in, she turned to them, advising them on how to deal with their parental situations. Hone's ascendants, though confronted not with their son but with a freak, a kind of personified gas which made them feel their very breathing was peculiar and unknown, would pretend they didn't sense the air. Sometimes they would gasp and Lith was trying to persuade Hone to sigh in response, gather his things and walk out of their support. Case's parents on the other hand, were not overly pretentious in their manipulation of Wally, presenting him with severe choices. He couldn't take or leave his parents. If he left he would leave their need for him, that cosmic emptiness; they were addicted to him. If he took them, he would have to dwell in the fall-out shelter of the home situation, his own will like a bomb threatening everything above the surface, above board, the ground level of fairness, the perishable level of fragile trust. Lith would have Case take leave of them.

After she had left to get her dinner, Reeds, Hone, and Quaver mused about her.

"She's practical. She integrates herself with the inevitability of situations until she can be mobile within them. She doesn't dismiss her fear of this inevitability, she transforms herself accordingly, in order to control the situation," said Quaver.

"Yes, but I can't do the things she asks of me," said Hone.

"You react to what I've said of her as she would react, cutting the situation clear into what you can and can't do. Jack, you're just like her."

"Sure, what's wrong with that?"

"I can't pre-meditate my actions as she pre-meditates hers. I'll survive no matter what action I take or leave, so pre-meditation loses its necessary condition for existence, as a way of survival. I'm keened on day-to-day existence on these consequences. Still, meditation exists; I like to think I think, remember, and project instantaneously, and aside from that there is being as meditation, an eternity perhaps."

Hone held a pipe full of dope in his hand.

Quaver went over to him with matches.

"I'll light it," said Quaver.

"No, that's alright, give me the matches."

"Why don't you just hit it and not bother fooling around with matches? You don't want your hands full."

"I'd like to light it myself anyway," said Hone.

Quaver was in position to strike a match, but he gave match and book to Hone.

"You understand," said Hone, "I'd just rather do this myself."

"Sure," said Quaver, "I just thought it would be easier if I lit it, but I just thought wrong."

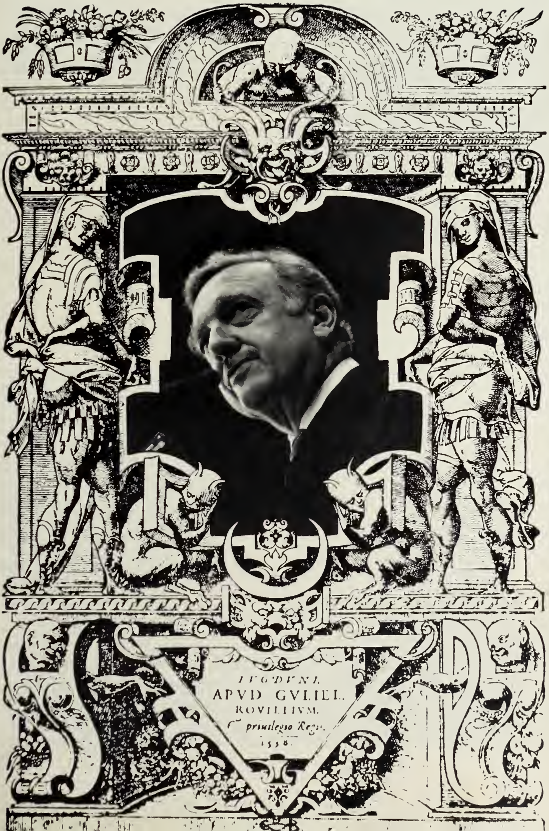
Hone couldn't respond. He was holding smoke.

He passed the pipe to Quaver. It was as simple as that.

Quaver's relationship with his memory was complete, over then and over now and done with, by the people he was living with. Quaver delayed moving on for three days. He abandoned the prospect of hitching through North Carolina, West Virginia, Kentucky, Indiana, Illinois; he had fantasized the cops might grab him, crazy drivers would try to hit him or might take him further than he wanted to go. He had laughed at his own expectations, seeing himself instead on a bus, beginning on the dusk edge of the night and dawning on the flatness of the middle-west. He would leave for a long ride. Maybe by the journey to Saint Louis he would be transformed again by another Maria.

Maria had kissed him then. It had been an entire trip in itself, that goes without saying.

# graduation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# organizations

The following pages have been paid for by various student groups; in most cases supplying the material themselves and in some cases assisting with layout.

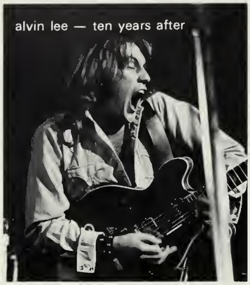
# DUKE PLAYERS

1972–73 season

| | | |
|---|---|---|
| fall: | madwoman of chaillot | jean giradoux |
| | cat on a hot tin roof | tennessee williams |
| spring: | don juan | moliere; trans. by wallace fowlie |
| | little murders | jules feiffer |

all productions will be presented in branson theatre, east campus, under the direction of guest artists from new york.

# major attractions


alvin lee — ten years after

edgar winter

leon russell

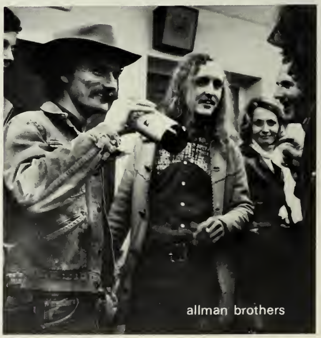
greg allman

claudia

bread

fairport convention

livingston taylor


allman brothers

daniel nagrin

erik hawkins

black light theatre

**CAROLINA REPERTORY COMPANY**

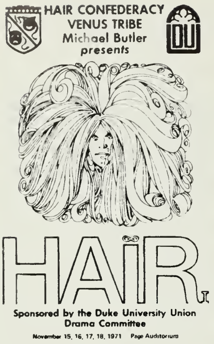
**PRESENTS**

The Wonderful O

*Auspices: Performing Arts Committee*

# performing arts

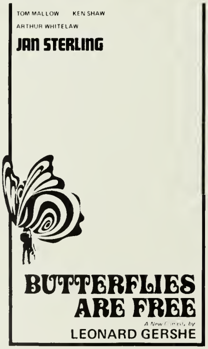
# broadway at duke


HAIR CONFEDERACY
VENUS TRIBE
Michael Butler
presents

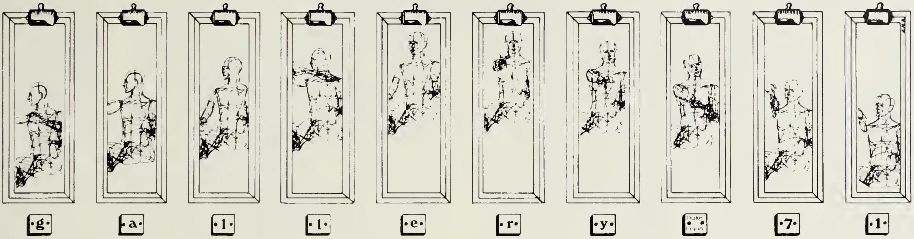
HAIR

Sponsored by the Duke University Union
Drama Committee
November 15, 16, 17, 18, 1971 Page Auditorium

PROMISES,
PROMISES


TOM MALLOW KEN SHAW
ARTHUR WHITELAW
JAN STERLING

BUTTERFLIES
ARE FREE
A New Comedy by
LEONARD GERSHE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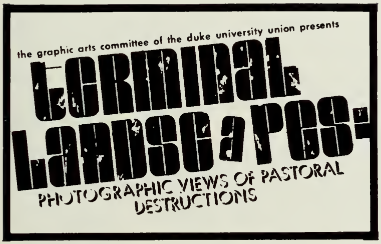
the graphic arts committee of the duke university union presents

TERMINAL LANDSCAPES:

PHOTOGRAPHIC VIEWS OF PASTORAL DESTRUCTIONS

edward weston, untitled, 1939

# graphic arts

# major speakers

norman mailer

**DUKE UNIVERSITY UNION**
**Major Speakers Committee**
presents

**Bill Russell "Raps"**
(Former Pro Basketball Player and Coach)

PAGE AUDITORIUM DUKE UNIVERSITY
WEDNESDAY, MARCH 1 — 7:00 P.M.

MAJOR SPEAKERS COMMITTEE
OF THE
Duke University Union
PRESENTS
WILLIAM KUNTSLER
SPEAKING ON
*American Justice*

**PAGE AUDITORIUM**

JANUARY 20, 1972 8:15 P.M.

Photo by

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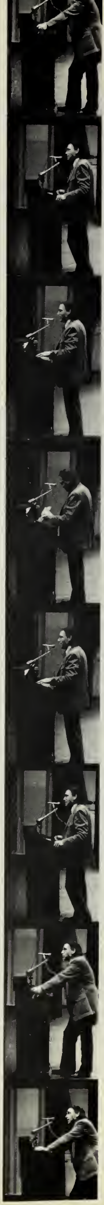
shirley chisholm

senator fred harris



## freewater

# delta delta delta

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# kappa kappa gamma

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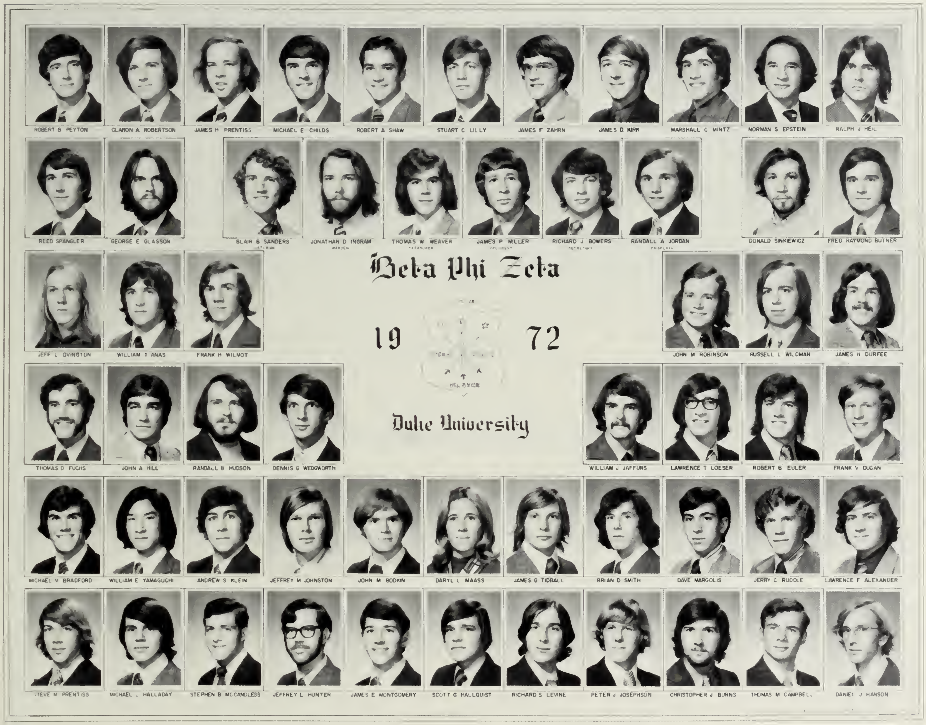
of
blue jeans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CLARON A. ROBERTSON
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STUART C LILLY
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JAMES D KIRK
MARSHALL C MINTZ
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REED SPANGLER
GEORGE E GLASSON
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TREASURER
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RICHARD J BOWERS
SECRETARY
RANDALL A JORDAN
CHAPLAIN
DONALD SINKIEWICZ
FRED RAYMOND BUTNER
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Duke University
JEFF L OVINGTON
WILLIAM T ANAS
FRANK H WILMOT
JOHN M ROBINSON
RUSSELL L WILDMAN
JAMES H DURFEE
THOMAS D FUCHS
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THOMAS M CAMPBELL
DANIEL J HANSON

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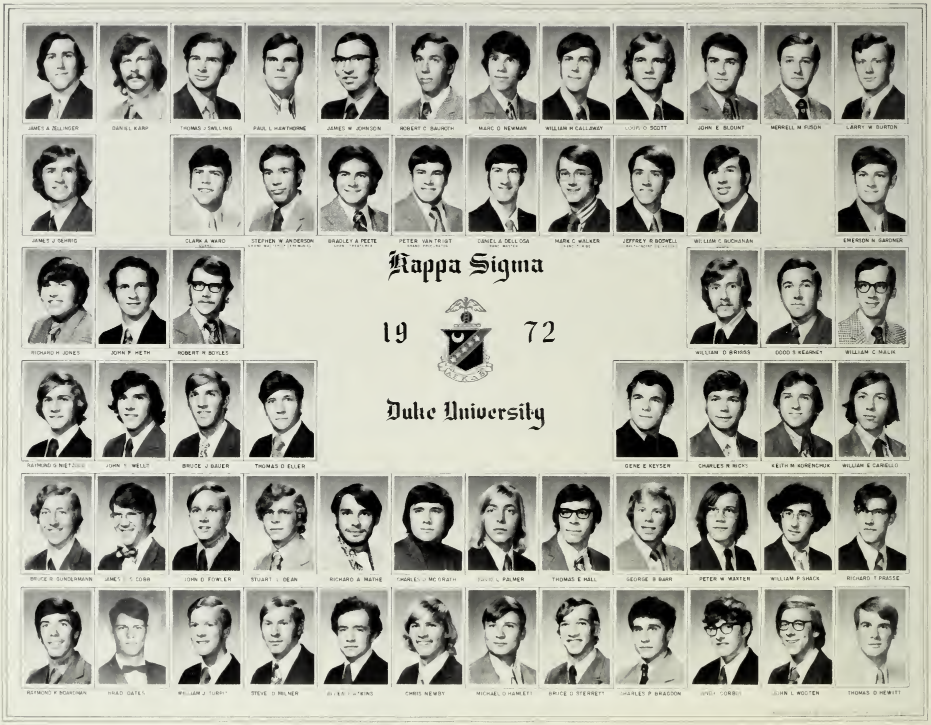
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GRAND PROCURATOR
DANIEL A DELL OSA
GRAND MASTER
MARK C WALKER
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Kappa Sigma
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WILLIAM J TURPI
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ATKINS
CHRIS NEWBY
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JOHN L WOOTEN
THOMAS D HEWITT

# kappa sigma

# delta gamma

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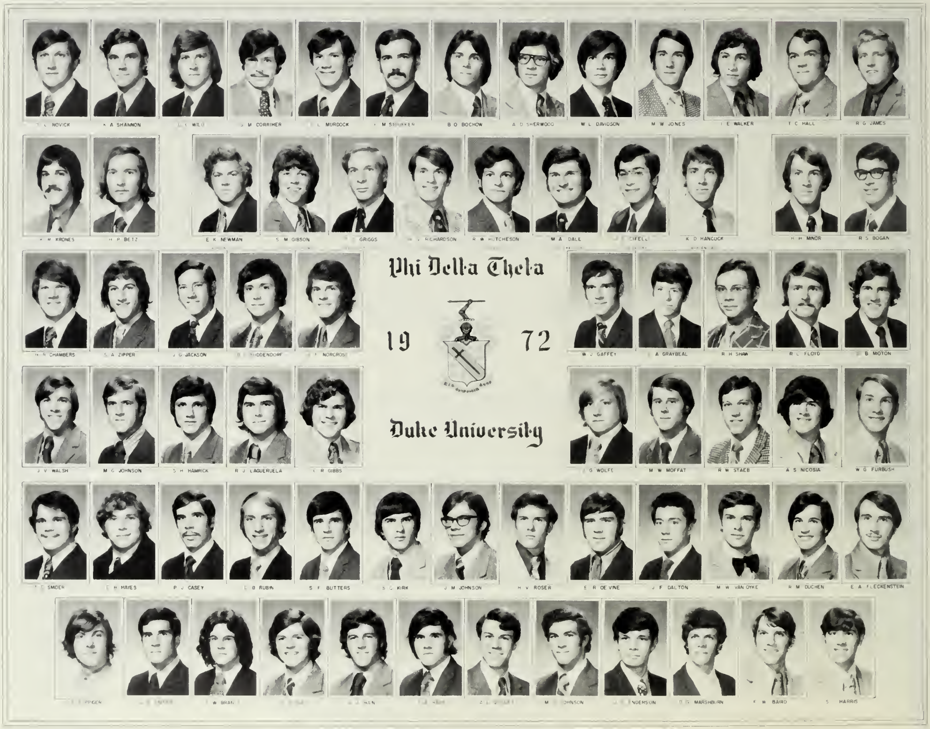
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Duke University
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RODDENDORF
NORCROSS
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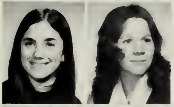
A GRAYBEAL
R H SHAW
R L FLOYD
B MOTON
J V WALSH
M G JOHNSON
S H HAMRICK
R J LAGUERUELA
R GIBBS
G WOLFE
M W MOFFAT
R W STAEB
A S NICOSIA
W G FURBUSH
SMIDER
H HAYES
P J CASEY
B RUBIN
S F BUTTERS
KIRK
J M JOHNSON
H V ROSER
R DE VINE
J F DALTON
M W VAN DYKE
R M DUCHEN
E A FLECKENSTEIN
PPIGER
W BRANT
HAN
JOHNSON
NDERSON
D G MARSHBURN
F W BAIRD
S HARRIS

# zeta tau alpha

# freshman class

R Abriss
A. Acheson

M. G. Adams
P. M. Adler



M Alderman
J. Alexander

K M. Alleman
C. Allen

F. Altany
D. Anderson

V. Anderson
W. A Anderson

D. Arne
R. Atchison

J. Atkinson
B Babski

M. Bacon
K. Baker

M Baldwin
G. Ball

M T. Ball
M Ballard

H. Bancroft
R Banks

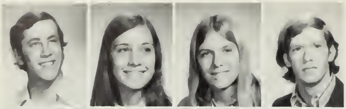
L. Barbour
J. Barchi

A. Barrows
J. Bartels

B. Bauer
W Baxter

R. E. Bell
A Bender

K. Benson
L. Benson



M Berman
R Berry
D. Besch
R Bigelow

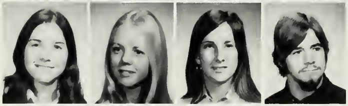
K Billings
J. L. Bird
M. Bissell
S. Black

S. Blaisdell
S Blalock
M Blanco
J. Boerger

M Bogatin
S. Boland
S. Bond
J. Bouknight

R. Boval
S. Bowers
T. Brado
W Bradfield

S. G Brading
C. P. Bragdon
W D. Branch
E Brandenburg



T. D Braseth
B Brennan
L Briggs
E. G Brinsfield

V. Broaddus
S. Broom
B. Brown
K C. Brown

T. W. Brown
P Bruback
F. Brown
P. Brown

M Buchheister
K L Burney
M. Bussman
J Buster

M Calhoun
B. Campbell
L. M. Campbell

T. Campbell
P. Camps
R. Canali

G. Carlson
M. J. Carney
J. Carpenter

W. G. Carpenter
P. Casey
E. Cecilski

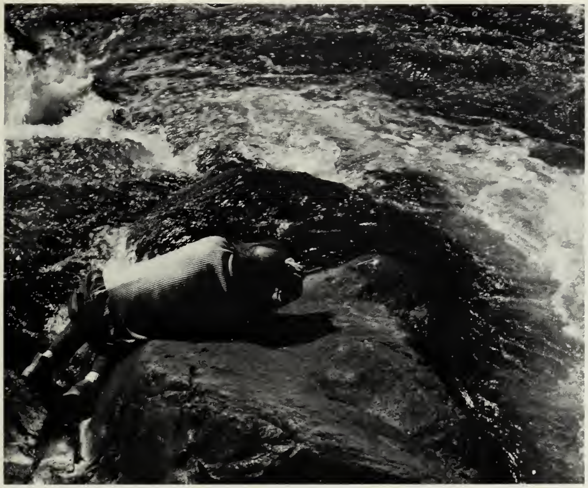
R. A. Chapman
J. Charlton
R Chauvin
S. J. Cheper

W. Church
C. L. Clark
E Clark
R. Clark

T Clark
C. Clipson
R E. Coachman
J. C. Coan

R. Cobourn
N. Cogswell
J. Cohen
J. Colella

T Coleman
K. B. Cooper
W. Cooper
M. Coppedge



A. Corboy
S. Corrick
F. Coulter
P. Craige

S. Crowgey
P. Cunningham
R. Dalton
K. Daus

M. David
D. Davidson
R. Davidson
S. Davidson

A. Davis
T. Dawson
D. Deal
R. DeGarma

D. DeHaas
D. Dembrow
S. Demming
L. Dennison

A. DeVoe
C. Doerries

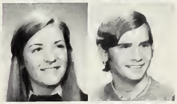
D. Donlon
G. Donovan

J. Douglas
E. Dove

J. Downs
S. Dryden

R. Duchen
P. Ducker

E. Duffie
R. Duggins



D. Dunn
W. Dunn

A. Duus
K. Dyas

E. Earle
P Eaton

R A Edelman
B Edens

J. Edwards
V. Elliott

V. M Elsner
D Ennen

D. Epstein
C. Evans

C. Fall
G. Farley

G. Farrell
K Farrell

S A Faulkner
N. Ferree

S. Filiciotto
D Fiori

D. Fisher
E A Fleckenstein

L. Flint
P Forbis

B. Fordham
P. Forester

S. Fosberg
L. Foust
J. Fowler
R Foy
J W Frazer

K. Freeark
E. Freeman
P. Friderichs
H Frieder
R. Frizzelle

E. Fuller
W Furbush
H. Gaines
D. Gallaher
C. Galli

R Gamble
S. Garland
J. A. Garnett
A. E. Garrett
F. Gayle

S. Gellman
D. Gentile
V. Gerlitz
T L. Grolston
B. Gill

B Gilliam
J. Golan
W Goodnow
G. Goodrich
C. Goodwin

G. Gordillo
L. Gordon
M. Gorman
J. Gorog
G. Gosnell

D. Grant
R. T. Grapski
D. F. Graves
E. Gray
P. A. Graybill

J. Greer
B. Griffin
J. Guyon
L. Haines
M. Halladay

M. Hamilton
T. Hanenberg
S. Hanna
R. Hardgrove
T. D. Hardin

P. C. Harris
S. W. Harris
S. T. Harris
G. Hartman
C. Hartwig
S. Haughton
P. Hausberg

J. Hawkins
J. Hayhurst
J. W. Heath
M. Helyie
C. P. Henard
T. Hendrick
H. Hemsworth

C. Herlevich
R. Hickey
E. Highberger
J. Higgins
K. Hilbert
G. Hinson
R. S. Hogarty

C. Holliman
M. Hollins
K. Holloway
L. Hooker
B. Hoover
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B. Hornsby

R. Hower
D. Hoyle
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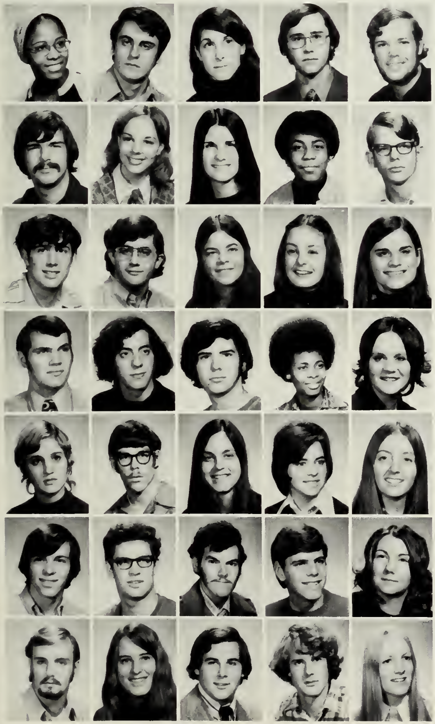
J. Hubbard
R. Huestis
K. Hunt
D. Hurlock



K. Hustvedt
D. Hutson
D. Hyman
B. Iarardi

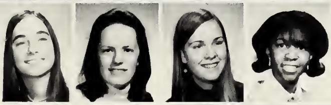
M. Ince
D. Ingram
T. D. Jackson
J. Jackson

J. Jackson
M. Jackson
G. Jacobs
J. Jacobson

T. Jamerson
W. Jefferis
D. Jeffers
D. Jenkins

J. Jetton
M. Johnson
F. W. Johnston
S. Johnson

C. Jones
D. Jones
S. L. Jones
S. Jones



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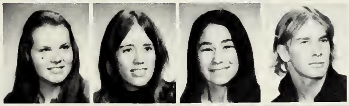
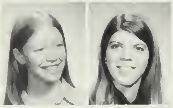
M. Justak
R. Kaplan
J. Katzenmeyer



T. Kelley
R. Kendall
J. L. Kennedy
D. Kent

K. Kent
C. Kessler
D. Kiel
K. Kiley

C. M. King
R. King
M. Klapheak
S. Knight



W. Knobloch
L. R. Koch

K. Korenchuk
A. Krahling

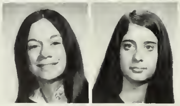
M. S. Kruman
R. Kuhlken

S. Kruman
N. Kriazi

R. S. Lash
G. Lattimore

D. W. Lawhorne
K. Lawrence

P. A. Lawson
W. Leatherman



C. Legrand
L. Levin

R. Levine
W. Levinson
M. Liggett

M. Lindeke
P. Lindsey
J. Linowitz

R. W. Litaker
E. Littleton
A. Littman

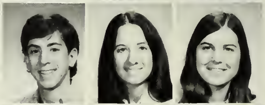
B. Locastro
G. Lounsbery
G. Lovejoy

B. Luehrs
J. Lyman
W. Lyons

E. MacKay
W. MacKebee
C. MacLeod

C. Maida
S. Malin
C. Mallick

B. Mandell
C. Mann
N. L. Marchak



D. Margolis
L. Markus
T. Marrelli

W. L. Marshall
D. Marshburn
C. M. Martin

M. R. Martin
M. Mautner
R. Mayron
M. McCabe
K. McCafferty

S. McCandless
W. McCarty
M. McCauley
D. McCracken
S. McCoy

J. McNally
C. L. McVane
W. Melosh
C. Mesrobian
T. Metcalf

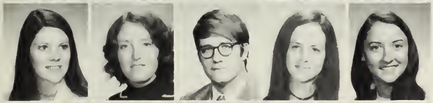
M. Meyers
A. Milenkovic
L. Miles
M. Millar
J. Miller

J. B. Miner
D. L. Mistal
J. Mitchell
T. Mock
C. Moncrief

G. Moore
B. Morgan
C. D. Moreland
J. Morris
L. C. Moye

S. Mueller
E. Muir
N. Muller
R. J. Nelson
C. N. Newhouse

J. F. Neylan
W. S. Nichols
R. Nietzold
K. Noble
T. T. Noland



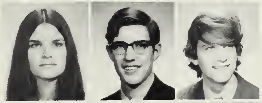
P. O'Callaghan
G. O'Donnell
J. O'Donnell
M. A. Orr
M. Ory

D. Pahl
D. Passerini
N. Passman
D. Paulor
P. Penn

K. Pepper
R. Peterson
E. Piggee

W. Pittard
L. Plass
L. Plumstead

L. L. Plooard
R. Prasse
T. Prebble



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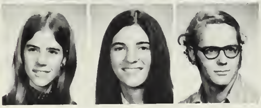
T. Price
M. Prince

J. Purkrabek
M. C. Pusey
C. W. Rader



S. Rainwater
P Ranche
C. Rand
T. A. Ranseen
J. Rappazzo

W. Ravenel
M Reed
H. Reeding
J. E Reeder
D. Reemisma

C. L. Reese
P. Regan
G. Reimer
C. Reynolds
E. Richardson

S. Richardson
C. Ridley
C. A Roberts
D. Roberts
K. Roberts

L. B. Robertson
S Robinson
J Rodriguez
W. Rodriguez
R. Roelufs

C. Rogers
B Romeo
K Rooney
S. Ruch
J. Rudisill

A Rushing
R. Russell
K. M Ryan
J. Safley
J. St. Clair

R K. St. Pierre
W. C. Sando
C. D. Sanford
S. Schaaf
C. Schluter

J. Schroll
B. Schwartz
R. Schwartz
R Scott
A. Sewell

M. M. Shavel
L. Shaw
B. Shelley
K. Shepard
B. Sherrill

C. Sherwood
S. Shore
M Shoutls
A Shrago

V Siafacas
J. Silver
F. Simmons
J. Simpson

S. Singletary
D. Skinner
B Smith
J. Smith

M Smith
M. W Smith
S. K Smith

L. Snowden
C. Snyder
J. Soisson

M. Spellman
J. Stains
J Stanford

T. Stanley
E. Stanton
C. S. Stautberg

M. Steel
T. Steeper
P Stephanz
B Sterrett
B C. Stevens

J. Stevenson
L. Stiles
G. W Stillman
J. Stone
M Stopher

R. G Stortsstrom
S. Stott
M Strannhan
S. Street
T. Sublette

W. Suk
H Sullivan
G Suppiger
C. Surran
J. Symington

R Tatum
R Taylor
E. Thalmann
S. Thomas
D. R. Thompson

R. Thompson
J. G. Tidball
M Tietz
Z. Tillson
K. Timlin

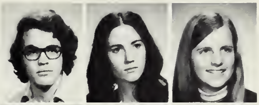
L. C. Toppman
T. Truscott

E. Trusler
K Trussel

R. J. Tucker
M. Tully

C. Turner
C Turner

R Turner
W J. Turpit



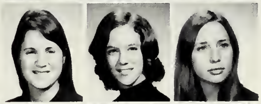
O. Twille
R. Underdahl
M. Utgoff

L. Vanderquist
M W Van Dyke
D Van Fleet

K. Viall
W Vincent
L. Vollmer

J. Waddington
G R Waxner
B Walker

C. Walker
C. Walters
K Ward



L. Ward
B. Warren
H. Weidman

P. Weir
R Wellman
J Wells

S Wells
A. West
S. Westgate

D. Westman
J. Weston
D. White

F Whitehurst
M Whiteside
C. Wickwire

D Wilcox
S. N Wiles

E E Wilkerson
A Wilbert

A Williams
C. Williams

F. F Williams
J. E Williams

T. Williams
W. S. Williams

P. L. Willman
F. Wilmer

M. Wilson
M M Wilson

S. O. Wingfield
C. Withers

E. Withers
J. Withers

G. Woelfel
L. Wojnowich

D. Wolf
D Wood

J. Woods
J. Wooten

S. Wray
B Wright

S. Wright
W. Yamaguchi

C. Yarrenet
C. Yaxley

T. Yocum
S. Yoder

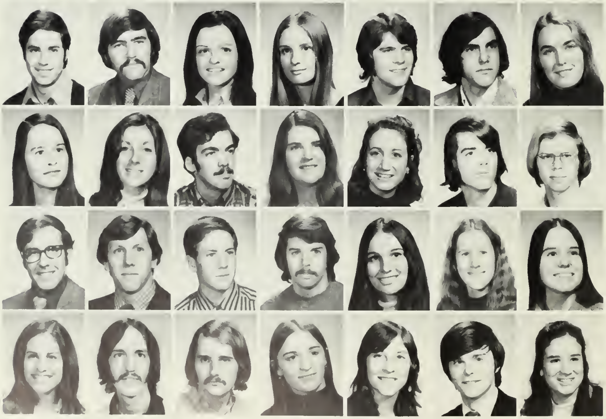
J. Young
J. Young

D. Ziurys
C. Zolldan

K. Zuspank
R L. Adams

S. Adams
R. Agurcia

# sophomores

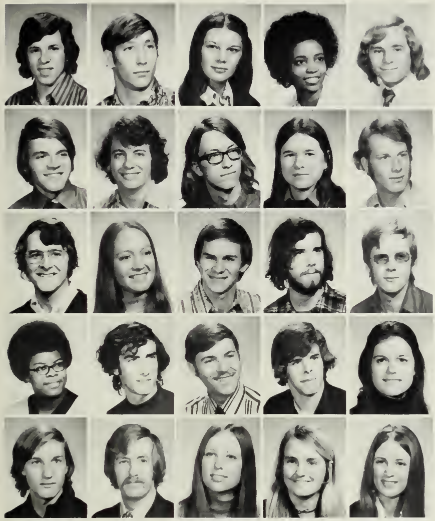


L. Aiken
R. Allen
S. Allen
M. S. Allison
J. Alton
J. Aluarez
C. Andreen

S. Andrews
K. Appy
E. Auerhahne
M. Baker
S. Baker
D. W. Baldwin
D. Bankus

R. Barab
D. S. Barnes
R. C Barrett
D. Barth
R. Bartow
S. Bastress
J. Beers

S. Bello
R Bencze
M Benedict
S. Bernard
L. Bing
D. Black
L. Blazer



K. Blumenthal
J. Boddie
D. Boger
V. Bond
J. A. Boone

W. M. Bostic
R. Bowers
B. Bradley
M. Breen
W. Briggs

P. J. Brinkley
J. Brock
J. Brotherson
J. Browning
P. Bump

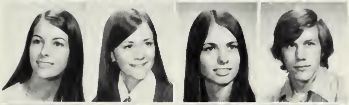
V. Brunson
L. Buchanan
S. F. Burgess
R. Buons
S. Campbell

D. B. Carlson
J. Carmichael
K. Carmichael
K. Carter
K. Cato

B. Cence
H. Chain
A. Champliss
D. A. Chandler

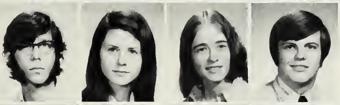
M. T. Chaney
W. Chantry
C. Chase
J. Cheek

L. Christman
M. Classen
M. Clayman
D. Cleven



W. Clontz
V. Cocheu
C. Cofer
E. Cooley

M. Cooper
M. Copony
P. Cotton
G. R. Cox



C. Cramer
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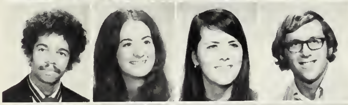
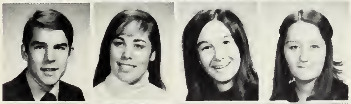
P. Crane
S. Crawford

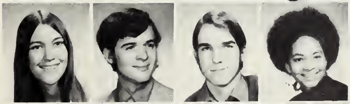
G. Crisp
D. Culp
E. Cummings
A. Currie



E. Curtis
L. L. Dahm
C. Dahnk
J. Dame



S. Darragh
C. Davis
W. S. Davis
M. DeBerry

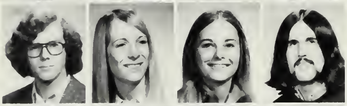


D. Detweiler
J. Devecchio
L. Dibello
E. Dieringer

D. Diggs
C. Dillman
T. Dittmar
N Dobdson

K. Driver
M Dudley
H. Duncan
E Dunn

T Dunn
W. R Dunseath
C. S. Dupler
J. Durfee


M Durrer
J. Dute
C. Dyer
W. S. Easton

S Edwards
M Elton
R Elwood
M Engle

B. Erb
C. Ervin
J. Eskew
E. Estrada

D Etheridge
R B Euler
A Exley
M Farner

J. Farrington
B. Feidler
J. Ferrigni
D. Figuera

S. Fitzgerald
H. Fitzpatrick
P. Fleming
S P. Flower

D. Foard
W. Foot
R. Forney
C. Forrester

W Fowler
R Frattini
R. Frinke
T. Fuchs
P Furey
J. Gamble
K Gandenberger

A Gardner
B. W Garner
J. Gehrett
N E. Geuger
M A Gentry
J. Gibbons
J. Gibbons

R. Gilman
T. A. Glass
M Glennon
J. Golden
A. Goodman
V. A. Goss
E Goundry

D. Greenberg
D. Greenleaf
D. Groves
D. Gunter
A Harn
L. R Hall
C. Hamilton

M E. Hapala
C. Harbison
W. Harper
W. L. Harris
V. S. Harris
J. Harrison
K. Harwood

A D. Hatcher
J. Hausburg
J. Havran
J. Haworth
L. Heffner

F Hegyan
D. Helms
M Helms
M Henschen
B Hibbs

J. Hill
P Hill
M Hippler
R D. Hobbet
J. E. Hodde

C. Hoetzel
E. Holloman
M. Hook
L C. Howe
R Hudson

S Huff
R Hurt
N Hutchinson
J Hutchinson
M Isenhower

L Ivins
M Ivard
C. Jacobs
C. Jacobs
C. Jaffe

W Jaffurs
P. Jackerson
C. Jenkins
C. Johnson
R Johnston

J. Jones
L. M Jones
S. A. Jones
S. Joseph
L. Kaplan

D. Kasper
S. Kearney
L. Keeler
T. Keeman
W. Kelley

B. Kempter
W. A Kennedy
R. Kerr
D. J. King
J. Kinney

J. Kirkwood
S. Klebanoff

O. C. Kleinsasser
M. Koch

S. Koerner
D. Komodowski

S. Kraus
G. Lachman

D. Lamb
K Lamb

A. Lang
C. P. Larkin

A. Lassiter
K Latta

E. Lauer
R Laughlin

K Lee
H Leftwich

C. Lehman
J. K. Lehman

N R. Leininger
L. L. Lewis

E. B Livingston
T. Lloyd

K P Lockhart
S. Lourdeoux
D Lowrey
D Lukoski
W Lutton
M Mabey
L L Macht
J. Manger

G Manko
M Markham
G. Marshall
N. E Marshall
C. Martin
D Martin
E Martin
L Martorelli

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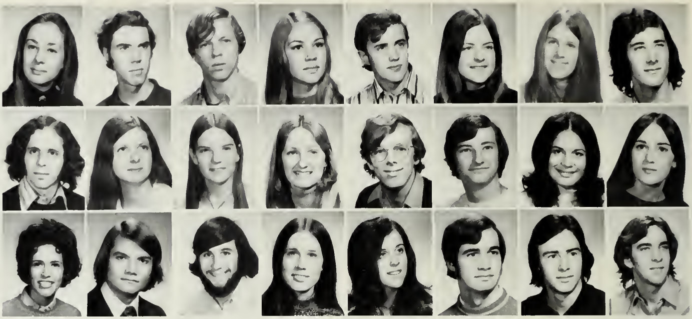
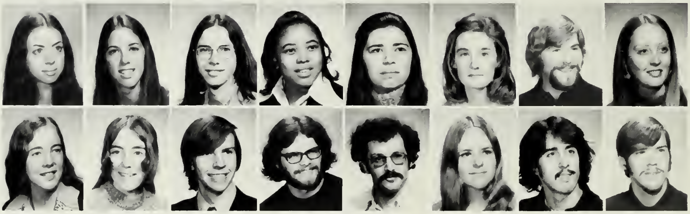
E McCracken
C W McDonald
E. McLaughlin
B. McCloskey





S. McCrary
G. McElroy
K. C. McKinney
H. McNair
L. McWilliams
R. H Means
H Manaker
J. Mercer

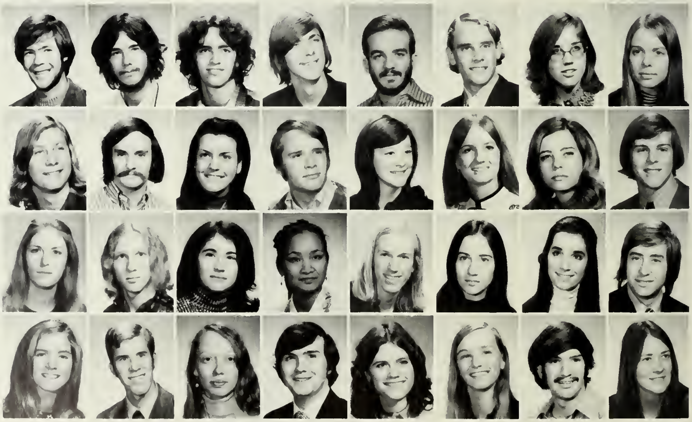
M E Merry
W. Miller
K. Mindell
S. Minor
D. Mishkin
M. Moore
M. L. Morgan
D. Morris

J. Morgan
L. Morrison
T. Morton
E. Mortensen
J. F Mosser
B. Moyer
T. D. Mummer
C. Neely

C. Nelson
N. Newhouse
E. Newton
A. Neilson
M Norsworthy
M. Olive
C S. Olson
R. R Oppenlander

A. Ord
E. Oritt
K. Otto
K Ou
J. L. Ovington
F Papa
P. Papas
D Patton

C. Pauley
W. H Pauley
A. Payne
A Peeter
A Pelham
D Pelrine
K L Peoples
D. M Peteet

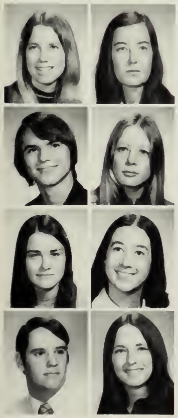


B Pettit
D. Pfaff
J. G Philipson

C. Phillips
M. Pickett
G Pickus

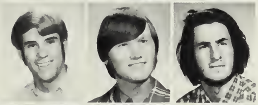
L. Plyler
J. Poff
S. Pogmore
S. E. Poole

P. Porch
J. Porter
C. Price
K. Protsman



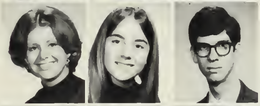
S. Price
J. Purdie
J. P. Quinn

S Rader
F. J. Rainey
R. Ravits



M. Reinhardt
S. Reinstein
M. Rementer

K. Rhodes
C. Richardson
J. K Richardson



C. Richmiller
R Rickard
T Ricks

J. Ripley
J Roach
J. Robinson

P. Robinson
D. Rogers
J. T. Roscow

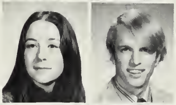
O. Ross
J. Rowan
E Rudin

P Rudolph
Z. Ruhl
D. Sabin

S. Saudna
J. Schlachter

T. Schlegel
C. N Schoenberg

C. Scott
R. Scott

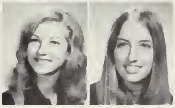


E. Sears
L. B. Secord

L. Segall
N Seid

H. Shapiro
J. Shaw

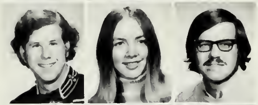
K. Sheldon
D. K. Shenton



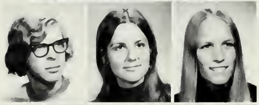
J. Sheperd
N Sherman
M Shoffner

R. Shryock
M Shumate
R Simmons

M Singletary
C. Slitor
A. Smith



P. Smolen
V Smurthwaite
B. Somberg



J. Sontag
G. Spaid
R. Specht

C. Spellen
R. Stabe
D. Stein

J. Stendey
L. Stewart
P. Stewart

D. Stirling
C. Stoudt
D. Struchen

K. Sudduth
D. Sullivan
M Sutton

J. Taylor
W. Taylor
A Terhune

D. E. Thomas
M W. Thompson
N Thompson

J. Thorne
J. Tiffany
A Tinari

R Tolley
K. Tomlinson
B. A. Trimble

S. Uihlein
G. Unterberger
N Ussery

L. Upchurch
J. Van Santen
J. Varnadore

D. Vining
B. Vor Broker
I. Wade

S. Waldorf
M. C. Walker
M. Walling
R. K Waln
C. Ward

D. Ward
T. Wardell
H Watts
D. Webb
D. Wedgworth

A Werner
B Westry
J. G Whaley
B. A. White
V. White

J. Wicker
H. Weaver
V. Wicker
T. Wilcosky
R. L. Wildman

J. Wilmer
F Wilmot
B. Wind
P. Wischow
J. C. Wind

S. Woodard
L. Woodward
R. Wooten
H. Wright
S. Wright

M Wyers
B Wygal
S. Zahniser

L Zelaites
K. A. Zeni
L. Zipf

D. Adams
S. Akers
P Alfred

D. Anderson
M. Anderson
R. H. Anderson

R. Ando
M. Andrews
C. Angell

K. Antle
A. M. Armstrong
R. W. Atkins

D. Audet
P. Auerbach
J. Baden

R. Bargeron
J. C. Bates
C. Beaudrot

H. Beck
N. S. Becker
S. K. Beckner

M. L. Beede
T. Berry
M Besancon

# juniors

T. Bishop
W Bishop
N H Bishopric

D. Bitner
C. S. Blish
C. Blue

R Bogan
B. Bordeaux
J. Boswell

R. C. Bradley
S Braley
M. Brameier

J. Brennan
B. Bridgers
R Brinkmeyer

J. Brinson
P Broadbent
J. Brooks

M. Brooks
D. Brookstein
R. Brower

M. J. Brown
P. Brown
C. Bunn

N. Burke
L. Burton
L. Butler

F. Butner
A. Byars
J. R. Caldwell

B. Callaway
H. Callihan
S. Caraway

R. C. Carlile
C. Carmack
V. Carroll

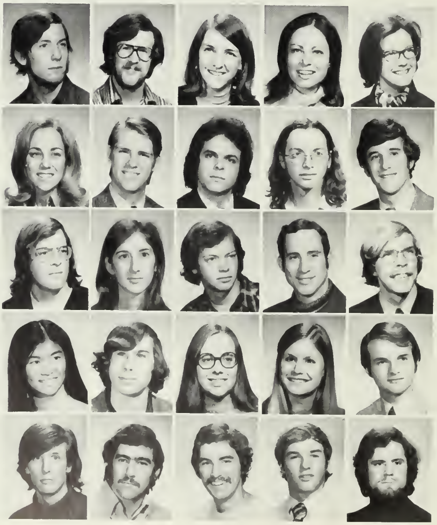
B. R. Carter
C. Chase
W. Chickering
P. Chin
J. Christian

R. Christian
G. G. Clarke
M. J. Clayton
S. Cohen
R. Cook

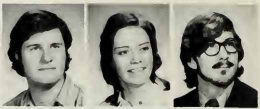
J. Corboy
E. Costa
D. Cunningham
B. J. Curtis
W. Cozart

C. Craig
S. Crane
W. Cross
C. Crowgey
D. Cuddy

A. Cunningham
H. Cunningham
G. Curtis
R. Cytowic
M. Dailey



M. Dale
K. L. Davidson
W. Davis



J. Deal
C. Dechowitz
D. De Haven

G. C. Demack
J. A. Dickie
T. W. Dickinson

G. D'Onofrio
D. Donovan
S. Donsey

R. Douglas
W. Dreyfoos
J. Dudley

V. Dunkley
M. Dunn
R. Edsington

B. Edwards
C. Edwards
S. Eichhoff

L. Ellis
N. Epsten
C. K. Evans

D. Eyberg
C. Feeney
B. Field

K. Fineberg
L. Fore
L. Forgeron

R Frese
R. G. Froling
W Furber
P. Galle

T. Galloway
J. Gardner
R. Gass
M L. Gay

J Gehrig
M Gentry
R Gerbe
F Getze

G. Gibson
J. Giltenboth
G Glasson
D. M. Glover

S Glover
C. A Goldsborough
D. Goldman
J. Gontrum

J. Gordon
P. H. Gray
B. Green
F. Greenberg

A. Greer
J. Grier
A. Grigsby
K. Gullberg

L. Gundry
R. Gutierrez
S. Hadam
A Haig

J. Greene-Hamilton
M Hamp
S. Hampton
H. Hand

E. Hanson
S. Hanson
D. Hardesty
H. Harkins

E. Hedrick
K. Heidelbaugh
J. Henderson
J. Hill

B. J. Hoggard
J. Hoke
C. A. Horning
E Howard

G. Hughes
D. Hunnings
S. Hunt
W Inman

M Ireland
P. Jack
D Jacobs
R James

I. Jamrosz
W Jay
J Jeffcout

J. W. Johnson
P Johnson
D. Jones

R Jones
R Jones
R Jordan

J. Kador
J. Kanik
T Kehl

P. L. Kellett
A. Kempson
G. Kenny
N. Killam
J. Kime

R. Kinnear
R. Kiser
L. Klayman
R Knight
M. A Koch

J Krahler
P. Kramer
C. Kriske
R L. Kugler
L. Kynett

C. W Lane
C. Larnola
J. Latimer
S Ledbetter
A Lee

D. Leech
M Lehman
J. Leman
J. Libby
J. Linden

M Y. Litle
K. Littlefield
B. Logan
D. Long

G. Long
S Loveless
B. Lund
K. Lunsden

R. Luper
D. Luther
M. Madden
K. Manning

W Martin
K. Masse
J. Massey
J. T. Matena

R. Maynard
M. J. McAfer
E. McBride
J. McCormick

C. McGahan
S. McGarry
T. McIntosh
M. McKim

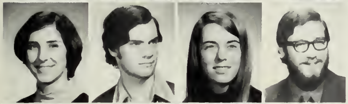
M McMorries
L. Meads
M Meier
M. M. Meierkord

R. W. Melton
M Melville
B Meyer
P. Meyer

J. Micholet
V. Millo
W. Millsaps
S Mizell

C. Moore
J. Moran
D. Mothershead
C. Mundie

C. Murtiashaw
E Newman
M Newman
B Newsome



N. Nicolai
D. Nolan
K. O'Connor
T. O'Hare

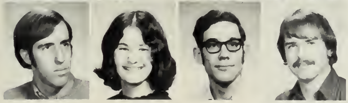
G. Otis
E Page
C. Papez
L Parker

S Pastryk
M Pavlides
N Pearson
R F Pedley

M Peeler
B Peete
J. Pelletier
B. Peltz

D. Perkins
J. Perlet
J. Phelps
D. Pinckley

C. Pitts
J. Platt
L. Platt
T. L. Potts



G. Pretty
M. Putnam
C. F. Ramsey
K Randall

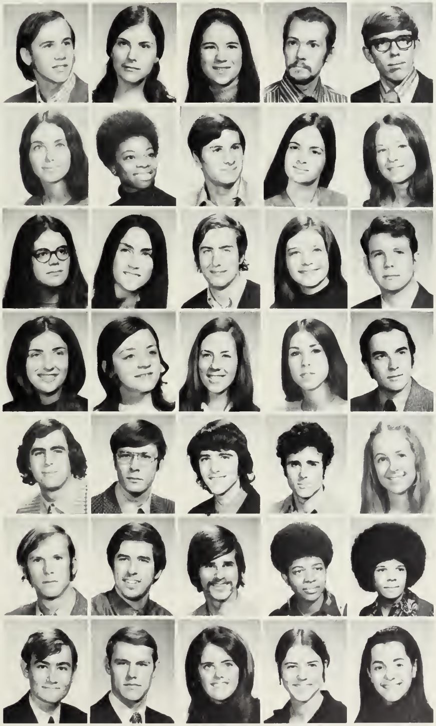
R. Randall
G. E. Rasin
B. Ricca
D. Richter
C. Ringgold
C. E. Roberts
E. R. Rodriguez

C. Rogers
D. Rollins
A. Rosenberg
A. Roussell
K. Saunders
P. G. Saunders
J. H. Schmid

B Schmidt
H. Schmidt
H C. Schoolfield
L. Schoonover
C. Schroeder
H Schroeder
J. Schulz

A Secrest
F. Seigler
E. Sellors
B Shapiro
S. Sherman
G. Sherrill
C. Shirley

W Short
B Smith
D C. Smith
D. Smith
D. Smith
E. Smith
L. Smith



M. G. Smith
S. Smith

M. Smithwick
R. Spangler

D. Stahl
C. Staten

J. Stebbins
J. Strohmaier

J. Sulzer
J. Surat

J. Surlas
W. Swain

P. Swearengen
J. Thorner

T. Todd
S. Tom

N. Topham
J. Tucker

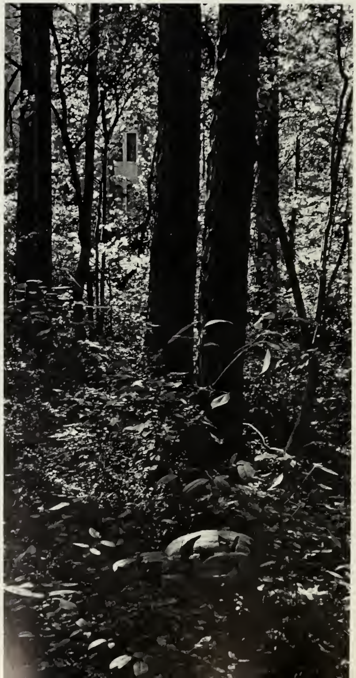
T. Ussery
P. Vadnais

L. Van Haasteren
H. Van Hoy
P. Van Trigt

E. Vanvolkenburgr
E. Vogel
T. J. Vrana

C. Wagner
I. Walker
S. Walker

M. Walls
R. Walters
R. Wantoch



L. Ward
D. Watts
S. N. Webster
B. Weems

N. Weigle
L. Wenzinger
L. Whitaker
S. Whitaker

J. G. White
M. White
W. T. White
D. Whitehead

K. Whitehurst
P. Whitesides
F. White-Spunner
S. Wilcox

R. Willet
A. Williams
C. Williams
J. W. Williams

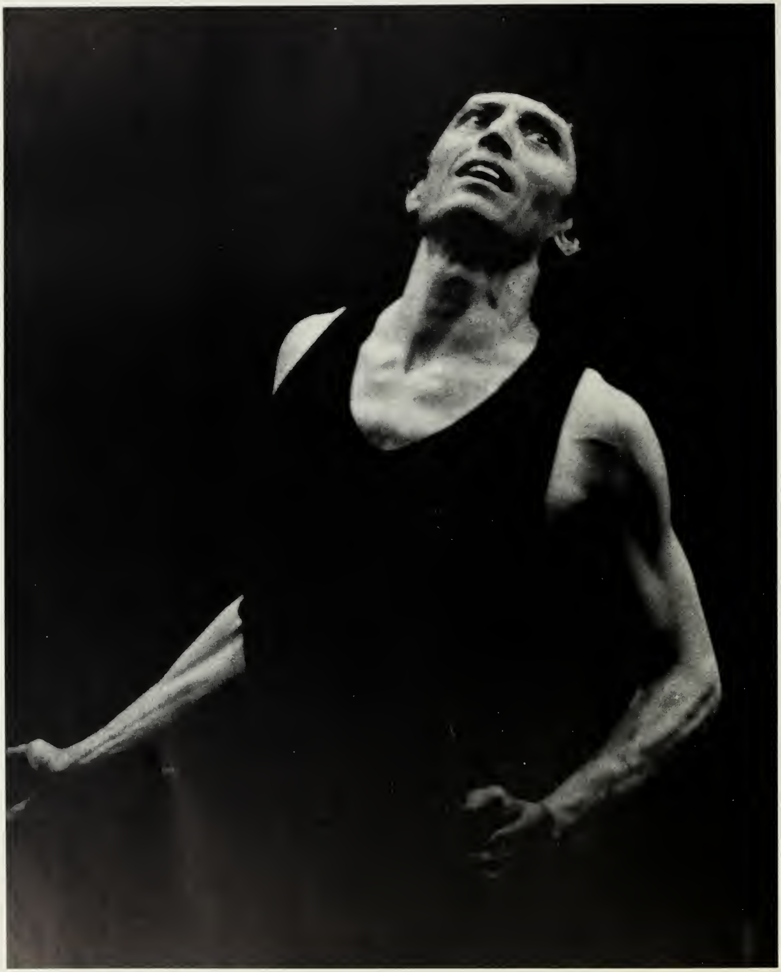
J. A. Williamson
D. L. Willis
M. Wilson
P. Winterhoff

P. Wisiackas
J. Wolfson
P. G. Wood
A. Woodward

R. Worster
D. Wright
E. E. Wright
J. Wright

K. Wright
R. Yasui
M. Youngs
K. Zerbe

A. Zimmerman
R. Zito



# senior class

Charlotte Adams

Thomas Adams

Melinda Agsten

Pamela Aiken

William Allder

Estres Allen

Robert Allen

Carolyn Ames

Karen Amrhine

Stanley Anders

David Anderson

Stephan Anderson

Joan Arnold

Robert Ansley

Andrea Archie

Paul Armond

Gail Arneke

David Atwell

Wendy Augustus

Marjorie Axelrod

Carolyn Bacal

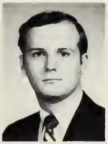
John Bacon

Robert Atcheson

Marcia Bade

Kristin Baer

Ellen Banks


David Barber

Molly Barber

Ingrid Barnes

Brit Bartter

Roy Baskin

Larry Bassman

Donald Baumgartner

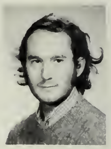
Anne Beach

Pheon Beal

John Beall

Pamela Beam

Kathryn Beamer


Ralph Beaumont

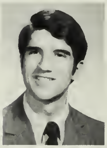
Nancy Beetham

Frederick Benson

Stephanie Berman

David Bernanke

David Berry


John Bickel

Mary Bigelow

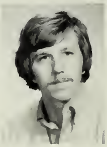
Anita Birch

Alice Bishopric

Benjamin Black

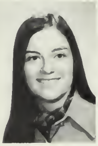
Tanya Blackmon

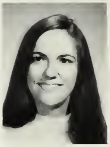
James Blakely

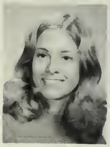

Lawrence Blanchard

Constance Blankenship

Brian Bochow


Margaret Bolick


Barbara Boone


Victoria Bowman

Barbara Borshay

Robin Bounous

Mary Brady

Myrna Brake

Christopher Brandt

Karen Braumiller

Mark Brenner

Elizabeth Briggs

Patricia Briggs

Suzanne Brittingham

Cathy Brizendine

David Brodsky

Marie Brodsky

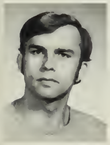
Robert Broughton

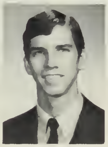
Philip Browarsky

Dorothy Brower

Milo Brown

Robert Brown


William Brown


Gordon Brown

Richard Bruno

Judy Brunso

Rosalyn Bryson

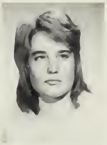
William Buchanan

Sandra Budner

Robert Burgin

Meredith Burke

Donald Burkins


Diane Burn

Mary Burt

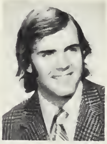
Diane Butler

Carolyn Bythewood

George Cain

Thomas Cain

Cathleen Cake


James Callahan

Claudia Camp

David Campbell

John Campbell

Nancy Campbell

David Carpenter

Terry Carpenter

Robert Carr

Christine Carroll

Carol Carruthers

Erica Caruso

Elizabeth Carver

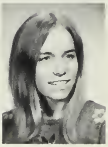
William Cassano

Mildred Cayer

Gregory Cehan

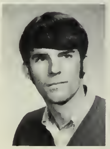
Douglas Chamberlain

Arthur Chambers


Candace Chandler

Richard Chaney

Stephan Cherewaty

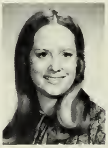

Michael Childs

Emily Christenberry

Margaret Clark

Susan Clark

William Clowdus

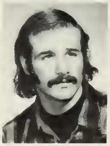

Toni Coggins

Jean Colgan

Donald Collins

John Collins

Robert Comfort


John Copacino

Herbert Copeland

Brenda Corley

Arnold Corriher

Charles Courtney

Jeffrey Cox

Pauline Cozart

Juliet Crennel

Douglas Cromwell

John Crowder

Deborah Crum

Henry Currin

William Davidson

Jeana Davison

Daniel Delliosa

Sara Cushing

Edith Dalton

Rachel Davies

Melinda Dempster

Donna Dennis

Paul Dennis

Alan Detwiler

Joshua Deweese

Deborah Dickerson

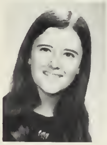
Mary Dinkins

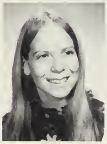
Annette Dixon

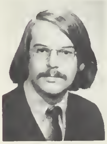
Wallace Dodd

Brian Donnelly

Kathryn Downs


Linda Duke


Susan Dunn


Stephen Dunn

Jane Dunning

Susan Dye

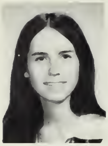
Samuel Earle

James East

Virginia Eaton

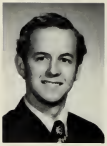
Anna Eblen

Maurice Egan


Gail Eggleston

Jane Ehrensall

Sarah Ellet


John Elliker

Steve Emerson

Edwin Epstein

Barbara Eshelman

Lydia Eure

Clyde Evely

Margaret Fairgrieve

Donna Ferguson

Susan Falk

Charles Farrell

Steven Fay

John Ferguson

Jimmy Fernandez

Catherine Fetterolf

John Fielder

Janet Finklea

Joan Fiore

Ronnie Foltz

Marie Fortune

L. Fowler

Harriett Fox

Jean Francis

Carolyn Franck

Joseph Franco

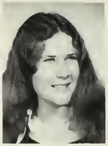
Frederic Fravel

Marianne Frederick

Michael Freedman

Robert Friend

Richard Frisch

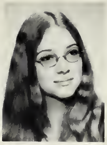

Deborah Fritz

Kenneth Gabard

Linda Gage

Robert Gentry

M. George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Lewis Grabow

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George Graham

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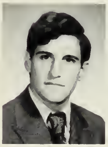
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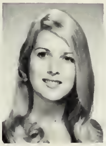
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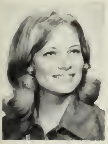
Eric R. Greenspan

Thomas Grier

Tyler Griese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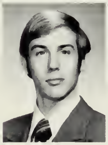
Thomas Griggs

Ronald Grunke

Mary Guillory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Ann Gurtler

Jack Guthrie

Debborah Haan

Clotilde Hair

Marsha Hallman

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Judy Hamburg

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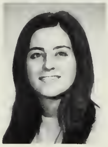
David Hardy

William Harkins

Joseph Harland

Gayle Harris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Sue Harris

William Harris

Edward Harrison

Barbara Harrod

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Susan Haumerson

John Heard

George Hearn

Heloise Heath

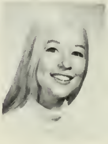
Peter Heath

Robert Heller

Hal Hemme

Ellen Henson

William Herald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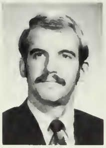
Robert Hewgley

Cheryl Hicks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Linda Hipps

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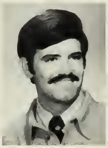
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Phyllis Holshouser

Barbara Hopkins

Cathy Horton

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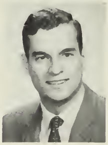
Donald House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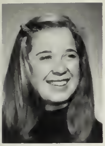
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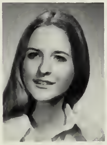
Carol Humphries

Nancy Hunnemann

Donald Hunt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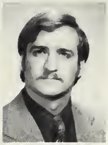
Mary Igna

Craig Irish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Helen Jackson

William Jackson

Robert Jamerson

William Jamieson

Kathryn Jaquette

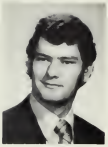
Kenneth Jarin

Charles Jenkins

Michael Joe

Alethia Johnson

Anne Johnson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Frances Johnson

Robert Johnson

Sylvia Johnson

John Johnson

John Johnston

Paul Johnstone

Caroline Jones

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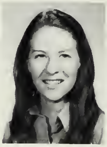
Michael Jones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Timothy Joseph

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Ralph Karpinos

Neal Kaye

J Killy

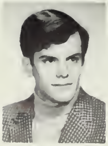
Gregory Kern

David Kibler

Curtis Kimball

A. Kimble

James Kirk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Stuart Kohler

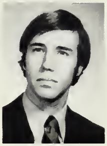
William Koons

Michael Kopen

Pierce Koslosky

Jeffrey Kraft

Cary Lacklen



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Paul Lambert

Patricia Lamkin

Margaret Lammert

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Patty Leight

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Stephan Letzler

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Stuart Lilly

Lynette Lewis

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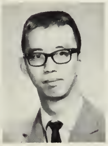

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William Lipscomb

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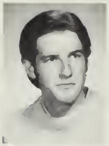
Douglas Lovett

Myrna Lubin

Diane Lubovsky

Robert Lynch

Daryl Maass

Donal MacGregor

Sally MacIntyre

Anita Madea

Angelo Magafan

Rachel Magruder

Martha Maiden

Deborah Malone

Charles Maloney

Jane Mandeville

Nancy Maressa

Joan Marinos

Alice Martin

Robert Martz

Sarah Mason

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Therese Maxwell

Leonard May

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Michael McKeever

Edward McKenna

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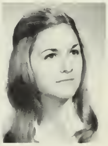
Anne McQuilkin

Susan McWilliams

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Lucinda Merry

Peter Merts

Thomas Mickle

James Midkiff

Curtis Miles

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Donald Miller

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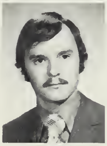
June Miller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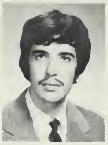
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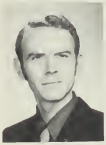
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Linda Molten

David Moore

Gerald Moore

Richard Moore

Douglas More

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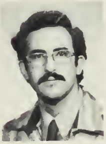
Mohamed M'Rabet

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Thomas Mundhenk

Nancy Munkenbeck

Sally Myers

Steven Nagel

Stephen Nassof

Clarence Newsome

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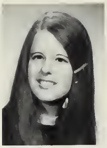
Brenda O'Grady

John Olds

John Olesiuk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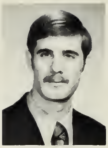
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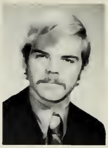
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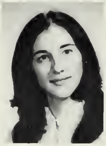
Donald Olson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Janice Orman

John Orr

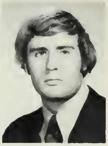
Marie Orr

Candace Otte

Michael Packard

Alexander Paderewski

Mary Page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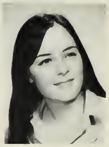
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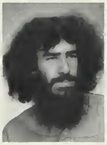
Susan Paris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Jay Parker

John Parkinson

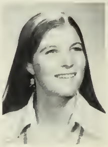
Rita Parrell

Jeanne Parsons

Barbara Partenheimer

Michael Patrick

Michael Pearson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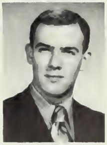
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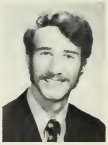
Virginia Perkerson

Bruce Perler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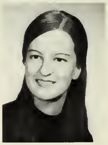
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Charles Pettebone

Robert Peyton

Robert Pike

David Pishko

George Pogmore

Steven Pointer

Johanna Powers

Fredrika Quinn

Catherine Radovich

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Claudia Ramsland

Edith Rappaport

Margaret Reed

Martha Reese

Steven Regli

Walter Reinhardt

Deborah Rexroad

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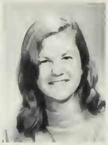
Claron Robertson

Dwight Robertson

Mary Robinson

Paul Rodgman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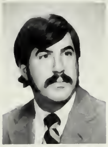
Byron Russell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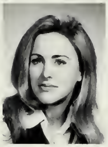
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Clara Saunders

Sally Saunders

Paul Scarborough

Lawrence Schattner

David Schaub

Lynne Schlack

Teddi Schlossman

John Schmitt

Phyllis Scholl

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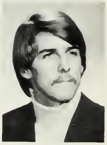
Wynn Schwartz

Gregg Schwotzer

Edgar Scofield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Ruth Scott

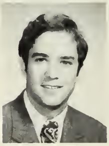
Sarah Scott

Susan Scott

David Secrest

Kevin Shannon

Anne Shaw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Jeffrey Sheetz

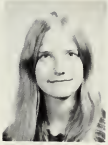
Jeffrey Sheldon

Lonnie Sherrod

Frank Sherwood

Michael Seitzinger

Bryan Simmons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Joyce Slusher

Alice Smith

Chandler Smith

Cheryl Smith

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Gail Smith

Janvier Smith

John Smith

Judith Smith

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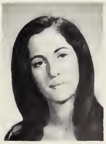
Edward Soady

Gloria Sodaro

Klobia Spencer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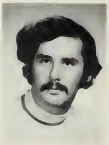
Thomas Speros

Barbara Springer

Judith Stafford

Alan Staskapf

Peter Steele



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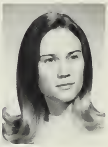
Joan Stephenson

Georgia Stevens

Linda Stevens

Linwood Stevens



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Deborah Stevenson

Gordon Stevenson

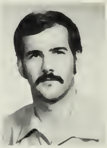
Susan Stiles

Jacqueline Stillman

Mattie Stokes

Ann Stone

Marian Stone



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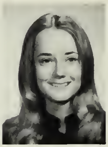

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Robert Strickland

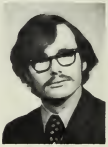
Charles Stuart

Sharon Stulting

Lou Summers

Jimmy Sumner

Deborah Swain



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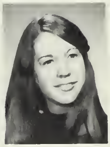
Carol Taaffe

Sigmund Tannenbaum



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Robert Taylor

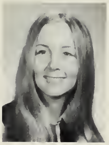
Suzanne Taylor

Joan Teitlbaum

Nicholas Tennyson

Doris Terry

David Thomas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Darrell Tidwell

Del Tinkler

James Tomanchek

Marie Tomlinson

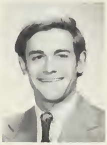
Gary Townsend

Robert Townsley

Jean Travillion

Jacquelyn Tyor

Charles Umberger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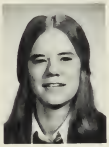
Cecile Usdin

Scott Vandenberg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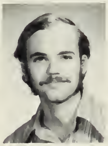
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Michael Vincent

Geoffrey Waggoner

Juliann Wagner

Howard Wagoner

Christopher Walker

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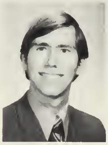
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Julia Wannamaker

Janice Ward

Martha Ward

William Warner

John Washington

Sheila Watkins

Scott Weaver

Daisy Weaver

William Weaver

Margaret Weeks

Valerie Wenzel

Anna Wessinger

Henry West

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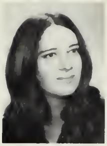
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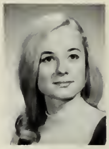
Annette White

Sharon Whitehurst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Schyler Whitman

Gerald Whitt

Linda Widdersheim

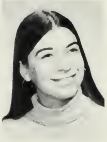
Ann Wightman

Alec Wightman

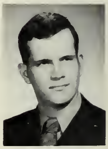
Claude Wild

Bruce Wiley

William Wilkerson


Athanasia Williams

Janice Williams


Lee Williams

N Williams

Robert Williams

Theodore Williams

Yolanda Williams

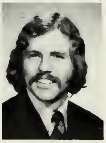
Elizabeth Willis

Clive Wilson

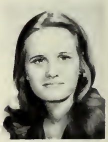
David Wilson

Peter Wilson

Richard Wilson


Charles Wingate

Terris Wolff


Mary Woods

Shelley Woodyard

David Word

Deborah Wright

Teresa Wyler

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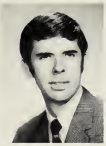
Timothy Yocum

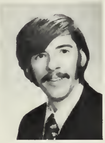
Janet Young

Ruth Young

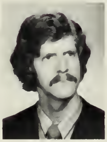

William Young

Patricia Youngs

James Zahrn


Paul Zarutskie

Kathy Zinsmeister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# An Open Letter

## to next year's editor

This letter is necessarily as much for the general reader's eyes as for your own, but I would hope that you could benefit from a discussion of our foundations this year, and of the foundations for yearbooks in general. You have by now run the gauntlet of the acceptance procedure, you are officially the holder of the position; your signature, or even your name, may mean something in certain circles, open doors, accomplish tasks. That is the first thing you will find — a rather pleasant encumbrance. It will be only one of the many things that conspire to turn you from the tasks at hand: a) creating or finding the material to fill 300+ white, blank pages, and b) creating or finding the artistic whole implicit in the material. It may be some consolation to reflect upon the impossibility of the latter task: no one has yet succeeded, to my knowledge, and yearbooks have been printed since the middle 1800's . . .

Since that time we have seen a definite, though poorly-defined, progression in the concept of a yearbook. At first, it was strictly a record of official functions, organizations, and people at the college. This has been its function in the majority of cases, at least until the last 10-15 years, when there has been a shift, or readjustment. The word "creative" has been used to describe the direction of this shift, although most of the books calling forth that word have hardly been creative in any meaningful, lasting sense. Nevertheless, they have represented a distinct departure from the stultifying books of the 40's and 50's.

The fault of those books was simply that they persisted in presenting an officially sanctioned view of the university at a time the university experience was radically changing, a view that must necessarily find recognition of those changes inconvenient. But not only did the book persist in using outmoded forms, the technical processes that had once worked so well had undergone a profound change. In the earlier part of this century all yearbooks were printed using the letterpress method: photographs were reproduced by being individually etched on metal plates. The process imposed certain limitations on the photography and typography — it was expensive to engrave the pictures, meaning that only the most essential would be used, and the printer offered a limited variety of type faces to choose from, with few display faces (used for headings). The best yearbooks of that time adapted themselves to these limitations, and evolved a lean, sparse layout style of undeniable clarity and beauty. The most important individuals on campus, such as beauty queens and administrators, were given full page photographs. In fact, a staple of Duke yearbooks of the 30's was a section devoted to full page portraits of the editor's and Business Manager's mothers, and staff "favorites." (For some inexplicable reason, the mothers were called "sponsors," as in: "Editor's Sponsor." Personally, I would *never* put a picture of my mother in the yearbook.)

But with the advent of high quality offset lithography, the look of the reproduced photograph changed, in a subtle but perceptible way. The new process was able to do more for the casual photojournalistic style than for the formal portrait. Also, the 40's brought the development of 35 mm technology, which liberated the photographer from his bulky equipment.

Or at least it should have. The possibilities of the new miniature formats (including 2½×2½) were almost immediately explored by the professional magazines; this was the heyday of *Life*, which then specialized in the finest photojournalism in the world. Unfortunately, it took over twenty years before yearbook staffs were familiar with the new techniques — during that time yearbooks suffered as a result. This was in part because equipment was already owned, and equipment changeover in marginally financed activities must be slow; partly because it took that long for a new aesthetic to form, so that an undergraduate could assimilate the work within.

Yet even today few yearbooks are taking advantage of the tremendous possibilities in expression open to them. It will not do to put it down to "conservatism," or some such, which is too vague to be of use. I think, rather, that it has to do with the way yearbooks are funded: often a part of student fees, budgeted through the University structures. In this way the institution begins to feel that since it is financing the yearbook, the yearbook ought to serve it. In fact, this need to justify every item in a budget has led to an entirely new form of art, flowering in this century: Institutional Art. This naturally leads to all sorts of restraints not only on what is expressed, but also on the form of expression. (At Duke the Pub Board shields us from the whims of the Administration, but do not for a moment imagine that the same restraints, though more subtle, are not operating.)

A yearbook is in the peculiar position of being an art form in spite of all original intentions, in response to some inner will that constantly pushes it out of shape, into the realm of art, now at one out-of-the-way college, now at the next. The original mandate to record the year is seen by the staff as an increasingly subtle and elusive goal. The pressure for change comes from within, from the hearts of those who sweat and swear over the work; the institution itself remains oblivious to their efforts.

Back to specifics. A complicating fact is that most students aren't in the mood for artistic yearbooks, either, having been conditioned to the fare at the high school level. Two years ago there was published at Duke a yearbook that, whatever else, was certainly different: two softbound blue volumes, with much student writing and some obscenity. The protest was loud and bitter, casting the future of the book itself into doubt. Last year's staff certainly felt constrained by their feeling of responsibility for the book's continued existence; while we this year, though not rejecting any material for fear of negative reaction, gave much thought as to how it might be most effectively presented, without losing the sympathy of the entire audience. Basically, there were three elements of a conscious plan to insure acceptance.

First, we instituted a program of sub-editorships, drawing from the university community people with little previous publications experience. At the beginning of the year we made it known that we were looking for volunteers who were involved in an activity personally important to themselves, and who wanted to share that activity on the pages of the ***Chanticleer*** . We gave them all the assistance we could. This plan had several advantages it was a convenient way of ascertaining what to cover; anything important enough for people to put time and effort into presenting. It seemed fair.

Also, the system generated quantities of material to fill those fearsome blank pages, and generated a constant flow of psychic energy. A yearbook staff will always distill down to a small core of people who are willing to live with it night and day, to sacrifice all else, at least for a time. The problem is to avoid ingrown ideas, and consequent inflammation and swelling of heads. This is minimized by the constant influx of contributors who couldn't care less about artistic vision, who are only concerned with getting the message across.

Most important in this context is that the sub-editors are able to reach and tap a much larger segment of the student body than the unassisted central staff. This not only adds to the comprehensiveness of the book, but instills an anticipation on campus for the final result that can not but help. Although only eighty or ninety people are listed in the credits, at least another fifty more have contributed in anonymous ways, through the sub-editors' channels, whose names we will never know.

The second element concerns dealing with the material once it is gathered: finding a consistent editorial tone to edit from; and establishing a layout style that carries the meaning intended, without obfuscation. In general our style has been to let the photographs and copy dictate the layout on each two-page spread. This has led us in some cases into a similarity with magazine formats, although this is not universally true. Frankly, we are hoping that the audience familiarity with magazines in this culture will lead to an acceptance of our style, but this of course remains to be seen.

The third element was the attempt to more accurately define our audience. This was a two-fold process. The Publications Board surveyed the students the year after the blue book to determine both interest in and what was expected of publications like the ***Chanticleer***. It was found that although students thought it was an essential feature of the university, and although they said they favored a more "creative" book, they hadn't much liked the creativity they had seen the previous year. That gave some clues as to what internal restraints to impose. The second step was forced upon us by circumstances – selling the book. Although this limited circulation (which is not good), it identified for us the people we have prime responsibility to (which is good). Considering that every copy published has a readership of at least, say, five people, actual reading circulation is probably not diminished that much.

Unfortunately, there are severe disadvantages to this scheme for doing a book, which I haven't yet indicated. Because of them, I would not recommend it for every school, nor every year for schools that could manage it. First, and least important, is that it is more expensive. More photographers will use more supplies, more long-distance calls will be made, more incidental expenses accumulated. For publications on a tight budget, such as ours, this might mean that some salaries do not get paid. That is not a good method of attracting talented and qualified personnel. There is also the scheduling factor: it is hard to coordinate the massive flow of material, to channel it into the right hands for typing, editing, layout, and to do it with any degree of precision so that deadlines may be met. The biggest disappointment of this year's effort is that we missed our final deadline by an entire month. This is not crucial with a fall delivery book, but it inconveniences the printer, who has people hired in anticipation of a certain workload. It causes frayed nerves and bad tempers all around, and based on experience I would not recommend it to anyone. Do as I say, not as I did.

Perhaps most overwhelming of all the disadvantages is the sheer time required. The central staff worked a 10 hour day from November through June, with only rare and scattered exceptions, that is besides the allnighters that were sprinkled so liberally throughout the closing weeks. For the editor it was even worse – 18 and 20 hour days clustered like grapes; I began to feel guilty about sleeping. An editor's job is always hard, but its difficulty increases proportionate to the amount of material handled, and the variety of different treatments given that material. Not to mention the natural hassles involved in satisfying various persons who carry an interest in the publication, such as our Business Manager, or the Publications Board.

Many times this year I have regretted taking the job; I have sworn many awful and mighty oaths never to undertake anything like it again. You will do an equivalent amount of cussing, I am sure. And yet one just doesn't give up, though at times that seems wisest.

The reason for this is that there are rewards equal to the frustrations. There is no gratification quite like doing photography like this, watching your friends grow in their control of the art, and their power in it. Regardless of the quality of the final product, one finds the photographic process itself as deep as life: man is alloted only so much time to do his work. Every second spent in mixing chemicals, or watching the image rising from the developer, is seen as sacred, inviolable; and it should all be done with great attention. Through the camera, one enters into an extended meditation on world; it is the interface of matter and spirit. Then there is the pleasure, delicate and ephemeral, of creating a thing in harmony with itself, in concert with other people. It is as if an entirely new channel of communication is opened between you and those sharing in the creation, a secret knowledge, private and intense, waiting only time and events to burst open like a ripe fruit, showering the world with seed. Often a photographer would bring us a just-completed print, excellent, and stand amazed and pleased while the staff would break into a tribal dance of ecstacy, of triumph, bouncing off the walls and slapping hands; or they would join in. We evolved a rarified sense of our own existence – *we*, workers on the yearbook – that at the same time both excluded everyone else and invited them along for the flying saucer ride.

But the one benefit that was most unexpected, most needed, amazing when arrived, was the love that flowed from one person to another, that pulsed throughout the year. It was the vital spark that sustained us all, at times the most far out spiritual high, always the foundation of our work. It leaves me humbly grateful to those who worked with us.

Ned Earle
Editor,
1971-72

# photo credits

Photographers not already credited in the body of the book are credited below. We would have liked to be more specific and indicated page positions, but it just wasn't possible. Our apologies in advance for any oversights or inaccuracies. It is a hopeful sign to us that of these 55 photographers, 40 are undergraduate students at Duke.

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# specifications

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*"I write to shorten the time." — Knut Hamson*

# staph

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**Doug Lovett** — Big Time in Durham and Letters to the Editor
**Nancy Wallace** — Spaceship Duke; Art by Landman (Nancy's cousin)
**Martha Maiden,** Chris Carroll — Women
**Richard and Toni Kramer** — Birth section
**Dan Willis** — Zen
**Bob Hewgley** — Photographic Vision
**Ed Harrison** — Duke Trip
**Rees Davis** — Quaver Pale
**Don Etheridge**
**Steve Emerson**
**Steve Dunn**
**Harv Linder**
**Peg Melville**
**Thom Price**

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"The Sneeze"
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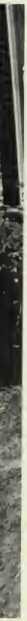

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